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Class NC 1320

Book L4

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CARTOONING MADE EASY

250
1931

A COURSE OF INSTRUCTION IN
THIRTY UP-TO-THE-MINUTE LESSONS
IN FOUR BOOKS

BY CHARLES LEDERER

For twenty years Chief Cartoonist New York World and other Metropolitan Dailies (1883 - 1903). Founder of the Lederer School of Drawing (1904). Author of "The Junior Cartoonist," "Drawing Made Easy," "Lederer's Progressive Drawing Lessons," Lederer's Art Course," etc., etc. (1907 - 1923).

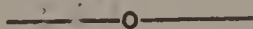


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THIS IS BOOK I.
(Lessons 1 to 12)

ALL ILLUSTRATIONS BY THE AUTHOR



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FOREWORD

Every artist is not a cartoonist, nor is every cartoonist an artist, at least in anything like the strict sense of the word. Many of the most successful cartoonists have only the elementary knowledge of the simplest rules of correct drawing—yet their earnings exceed those of the most accomplished artists; the very crudeness of the work of the former seems to be an asset. There is no use in arguing the why and wherefore.

The foregoing statements apply particularly and almost solely to the makers of the so-called "strips," the comics that appear in panels or sections in the newspapers throughout the country. The princely incomes derived by the originators of the strips are sometimes almost fabulous, because they are reproduced by mechanical means in quantities and thus scattered far and wide by the various newspaper syndicates.

Some of the syndicated cartoons are in single form at times—that is, portraying only one scene—such as those frequently drawn by Clare Briggs. For the exclusive right to use these in Chicago, the Chicago Tribune pays the syndicate that handles Briggs, output something more than \$5,000 a year. And Briggs is comparatively small fry as far as remuneration is concerned, one making somewhere around \$30,000 a year, I understand. Quoting from a speech made by Richard Spillane, one of the editors of the Philadelphia Public Ledger, touching on the subject of compensations in the newspaper field, he said, he had learned that a certain artist had made a contract for his effusions that would net him \$450,000 in three years, and that another and still more popular comic artist received annually more than \$200,000, (probably referring to Bud Fisher). Mr. Spillane didn't seem pleased with the information he was imparting to his audience, for he continued, "why these sums are more than we are paying to the president of the United States! I wonder if it is a measure of the intellectual capacity of the American people that a rough-neck cartoonist should be able to command such a princely sum? If it is, it is all wrong and shows that we in the newspaper business don't know our business."

It might be a matter of comfort to Mr. Spillane if he were informed of the fact that some struggling cartoonists earn even less than a journeyman plumber.

The Chicago Tribune in 1922 made a full-page statement that it had made an Andy Gump contract with Sidney Smith, one of its numerous cartoonists, in which the sum involved (payment to Sid) was one million dollars. Comment seems not alone unnecessary, but, to me, impossible.

So much for the pecuniary side of the subject of the question. There is at least one other. And that is the recreative side. Some ancient crape-hanger has perhaps wisely said that, "a little knowledge of the law is a dangerous thing." That is as may be. Certainly it is that a little knowledge of cartooning is a pleasant thing, and to convey that is my mission in producing this work, and I'll let it go at that.

C. L.

READ THIS NOW

Before beginning exercises on any lesson, I wish you would read the following lines until you have memorized them:

Try to draw as well as you can, not as fast as you can.

Don't draw too close to the margin of your drawing paper or cardboard. Leave at least half an inch of blank space on all sides.

New pens should be moistened with the lips, thus removing the oil placed on the pens in packing, (to avoid rust), Otherwise, ink will not adhere to the new pen.

Keep your sketches in which any idea is represented. They may not be of present use, but by referring to them in the future they may at least suggest something that will be available.

As a general, but not absolute rule, it is best to begin all drawings with light, weak lines. It is much easier to darken and strengthen a line than to do the opposite.

If you are making a pencil sketch on cardboard with the intention of finishing it with pen and ink, make your pencil lines as inconspicuous as possible. For reproductive purposes the pencil marks must be erased. The more pale they are the less rubbing out, and the less rubbing the less danger of partially obliterating the inked lines. Besides, a heavily drawn pencil sketch makes it confusing when going over it with ink.

A pencil line that indents the surface is the most difficult to erase.

A soft pencil gives freedom to the stroke. The harder the pencil the more stilted the result, in most cases, and the more difficult to erase.

Keep a bit of white paper under your hand when it rests on a part of a drawing in which the pencil lines appear—thus preventing a smudged drawing.

Avoid using a stump of a pencil. It cramps the hand. Use some kind of holder for the sake of utility and economy.

Make an erasure deliberately and gently—don't give an imitation of little Billy's mother scrubbing the back of his ears.

Draw slowly, slowly, slowly.

Until I give the word, please confine your drawing to pencil work.

LESSON ONE



If the same amount of system were applied to teaching drawing that is devoted to writing one would not so often hear people say, "Oh, no! I never could learn to draw! They tried to teach me in school, but I had to give it up as a bad job."

Suppose a person said this about learning to write, what a dumb-bell you'd think that person was.

The number of failures in drawing classes is, in my not so humble opinion, entirely due to an almost lack of system in teaching the fundamentals and the elementals, and the denial to pupils of the use of expedients such as are shown in these lessons. So called "free-hand" drawing is at the bottom of most failures to grasp the necessary groundwork knowledge to enable anyone to make simple, but fairly accurate drawings from copies or other models.

As a usual thing, "freehand" drawing should be called "hap-hazard" drawing.

An instructor of handwriting teaches according to some recognized system. He requires the use of "guide lines" for the formation of the written characters—such as the faint blue lines on writing pads, etc.

The average drawing teacher on the other hand, encourages the tyro to go ahead blindly and do the best he can, avoiding every extraneous aid—depending only on the untrained eye and hand. One might as well teach carpentry without the use of the square or inch measure.

I have taught drawing for a great many years with considerable success, and nothing will change my belief that the EASIER one makes the study the greater and the quicker the progress of the student. If it seems expedient to use a straight-edge (ruler), a pencil, a pencil compass, measure, or tracing paper, I don't object. I believe in making this study a pleasure, a recreation, not a hardship and a distasteful task.

For many years my slogan has been, "If you can learn to write you can learn to draw," and I stick to that.

This may seem a wordy prolog to this lesson, but it will save time to pardon me rather than row about it.

Book one is for exercise in pencil!

Please don't use pen or brush with these lessons until I say start.

The greater your proficiency with the pencil the better your pen and brush work will be.

The pencil practice develops facility of the figures.

Don't grab your pencil near the point. Keep the latter about an inch and a half ahead of the fingers.

Don't exceed the speed limit in your early production. Keep in "low."

I recommend that you put books two, three and four away, so as not to distract your attention from these 12 earlier lessons. If you were reading a story you wouldn't spoil it by reading the last chapter, would you?

Devote the time you can give to this lesson to drawing the rectangle A in Figure 1 until you have learned to make it with a fair amount of accuracy. Then proceed, in turn, to make the additions as in B, C and D. For practice I wish you would draw the same faces at least a half dozen times. Make all drawings the same size and at least double as big as the copy which I set before you.

Freehand drawing after the student has had more or less training is right enough. The experienced artist intending to limn the face apparently behind the bars in D (figure 1) would not need "guide lines." The beginner does. So for exercise draw a rectangle as at A. Add the lines in B and C. Then draw the face as in D. The reason for making the seemingly superfluous lines is to make the features balanced, symmetrical. The stippled lines are to convey the impression of lightly penciled lines. A, B, C and D are not separate drawings, but indicate the progress in a single sketch.



The use of the term "guide line" is made advisedly. It is practically similar to the ruled blue lines by which pupils are taught to write. Years ago I adopted the course in teaching, of oblique lines in addition to horizontal and vertical lines and I recommended them in preference to the usual-up-and-down and straight across lines by which the beginner is mostly taught by old fashioned straight-line teachers.

Tracing is not permissible in any of the examples in this course, or any other copy you may use. Unnecessary tracing teaches you nothing. You should sketch everything freehand, except occasionally, when you may use the methods shown in certain lessons in book three.

The tracing paper included in the LEDERER SCHOOL OF ART drawing outfit is for use in tracing from your sketches, in order to transfer your designs from one surface to another. As for instance, from a pencil drawing on sketch paper to pen paper or bristol board, or any other reasons for wishing to reproduce any part or all of an entire drawing. Tracing is also permissible for use in lesson 29.

Leave at least one-half inch margin around drawings.

Do not destroy early exercises because they are "no good." They are good to preserve in order to prove the extent of your progress.

Submit for criticism only one sheet of examples of your work on this lesson.

Don't grow impatient to use pen and brush. The more you exercise the use of a pencil the greater facility you will have when you begin to use pen and brush.

Figure 1

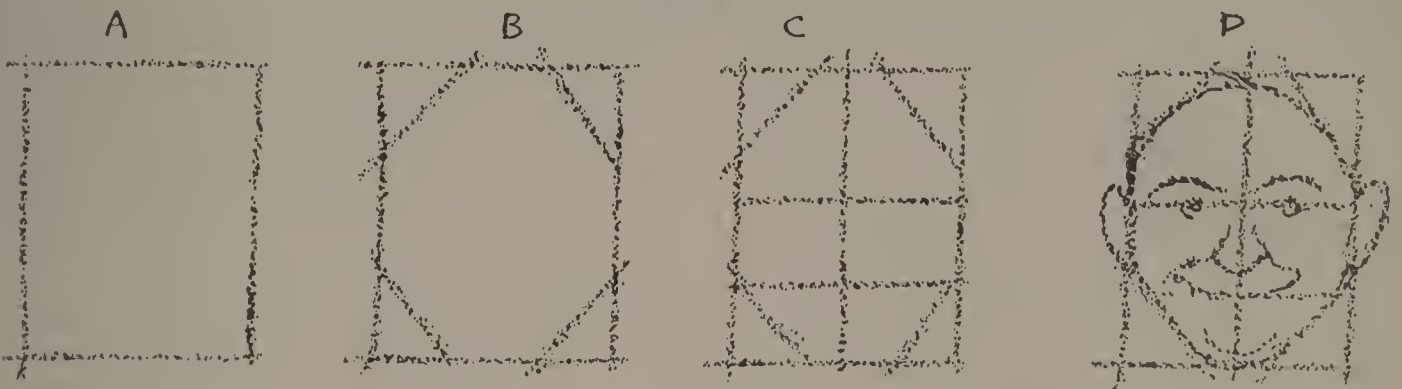


Figure 2

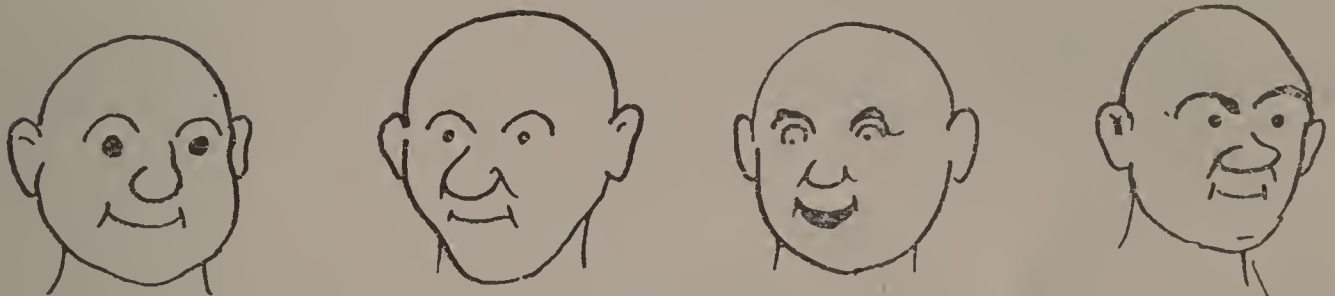


Figure 3

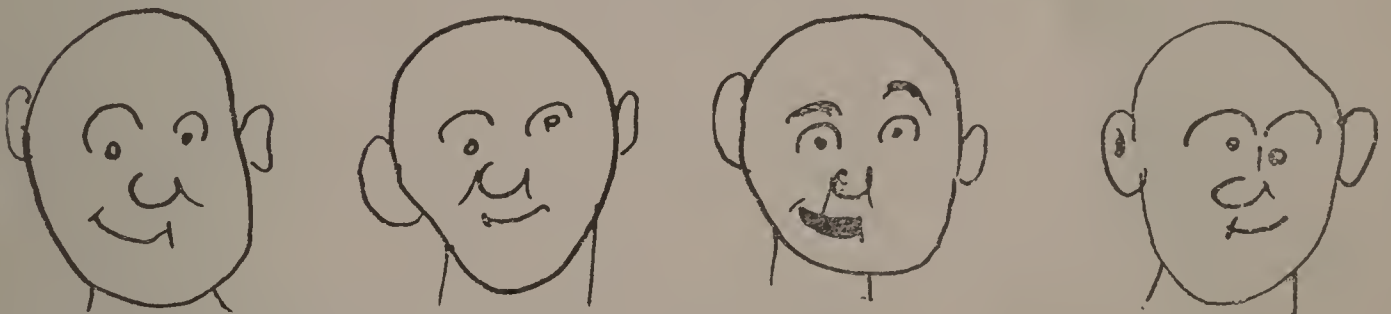


Figure 2 represents four simply drawn faces.

Figure 3 represents copies made by the beginner, drawing them by the freehand or haphazard method.

Figure 4 depicts various stages of progress while drawing them by the "guide line" system, while Figure 5 shows the completions.

Figure 4

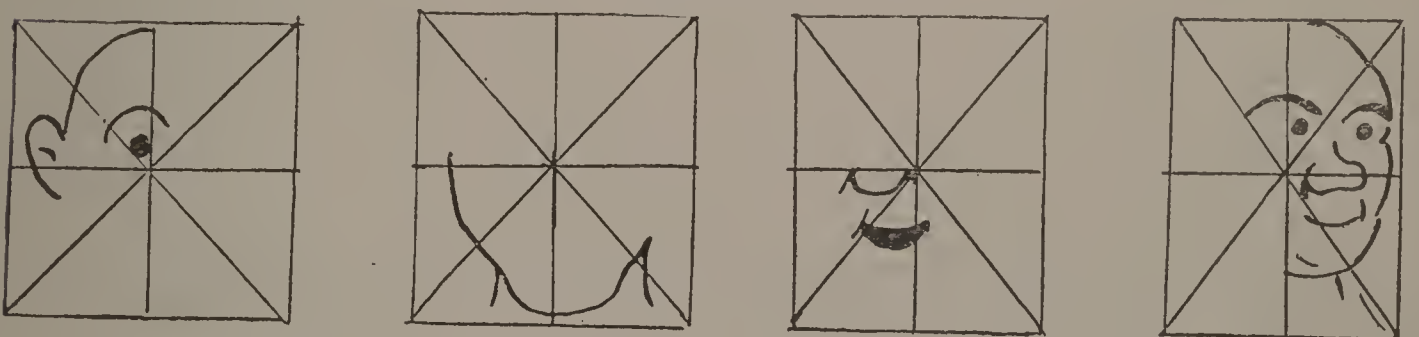
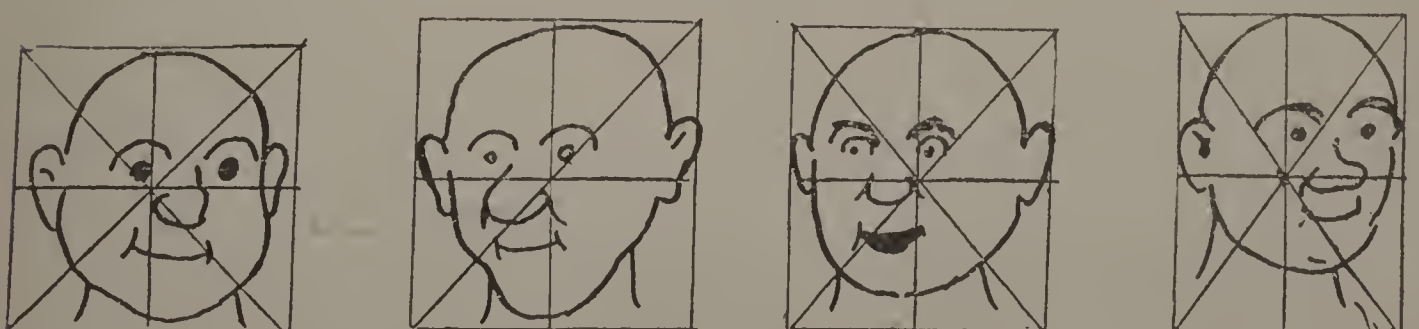


Figure 5



LESSON TWO

The opposite page shows 12 simple suggestions in the study of expression. A and C illustrate the point that descending lines are used to convey expressions of grief, while (in B and D), the ascending lines portray pleasant emotions. The arrow used to indicate the direction does not add to the lifelike cast of the countenance, but is intended merely to be descriptive.

Horizontal lines are used to indicate sternness and obstinancy as shown in E and F.

The ponderous faced individual sketched in G may mean that he is conceited, benevolent, thick witted—almost anything you please—his type is indefinite. On the other hand the face with the closely drawn features in H shows that he is close in more senses than one. His face is typical of several kinds of undesirable character.

Cartoons and Caricature

Caricature has the accent on the first syllable. By error many place the accent on the last syllable. Pictorially speaking, it means a drawing in which the beauties are omitted and the defects exaggerated, yet bearing a resemblance to the original.

The word "cartoons" as applied to comic drawings is of modern origin. The word was, until about the middle of the last century, used only in connection with the famous wall (or fresco) paintings, mosaics, and tapestries of the great masters of the middle ages. Its present meaning during the past fifty years has changed constantly until today, when almost any comic drawing is called cartoon and its maker a cartoonist.

Sharpening The Pencil

Avoid short, stubby points on your lead pencils. Do not cut too fine points. Leave them blunt, but rather long. Then, as they are worn at the angles at which the pencils are held, into chisel-like edges, a slight twist will bring into play the sharp edges and fine lines may be made. These sharp edges last longer than points. This seems a simple matter, but experience has taught that it is, indeed, rather important. A little piece of fine sand paper is excellent for sharpening the pencil points.

Old time teachers of drawing kept their pupils at pencil practice for at least six months (hard labor, eh?). I am more modern and less harsh, you see.

Rome wasn't made in a day and it took at least a month to make a Bud Fisher.

Guide lines should be drawn as faintly as possible—barely visible to the eye.

Keep your practice drawings if you can afford the storage. They may prove interesting to hark back to, some day.

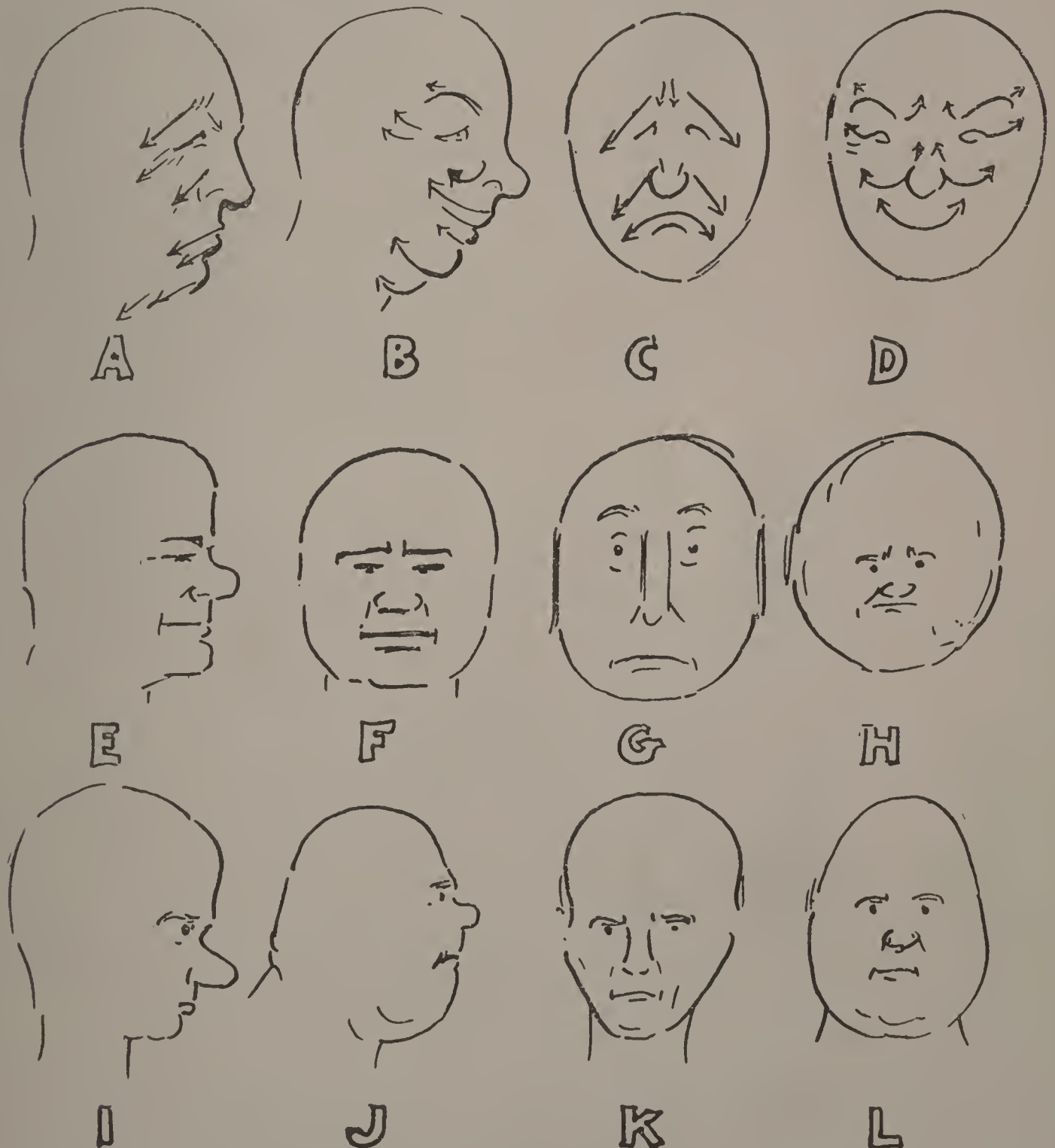
Don't be afraid to ask me questions. I won't guarantee to answer them correctly, but I'll try to. Why ask more?

I and K by their projecting foreheads and slight lower jaws are proclaimed to be wise, while J and L, with their low craniums and big jowls are plainly marked lowbrows. This type is admirably adapted for portrayal of the exponents of the "manly art," in which blood instead of pencil-lines are drawn.

In this lesson I am giving you an interesting lesson. I wish you would draw these examples very carefully.

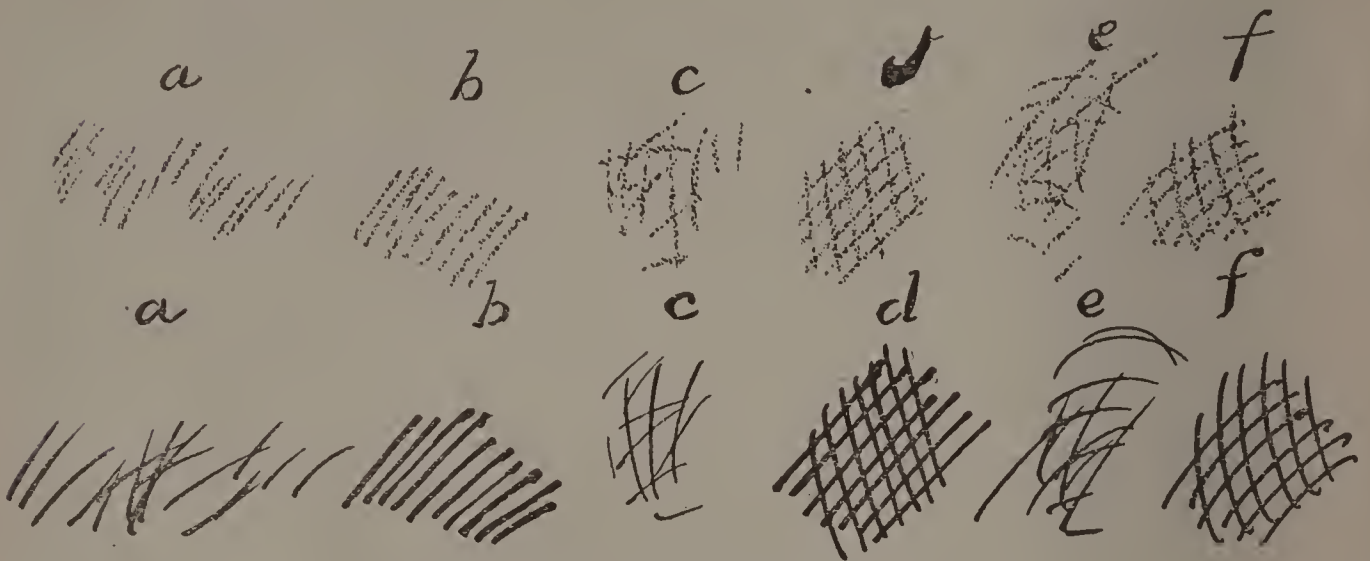
You may omit the descriptive arrows and letters.

You will notice, particularly at E, F and I that the lines are separated, disconnected. I have drawn them thus, purposely, for I would rather have you make short, true lines, rather than prolonged, unsteady ones.



In making the drawings from the copies before mentioned; enlarge drawings about three times, that is, each face, for instance, should be about two inches wide.

LESSON THREE



Right Lines and Wrong Lines

There is a tendency on the part of amateurs, and many professionals as well, at times, to make too many scratchy lines when indicating shades and shadows when using pencil or pen. It is all right when making preliminary sketches to make feathery lines, as in *a*, for instance, but it is better, as a general rule to draw "brick-ended" lines as in *b*. The latter are formed by bringing the pencil point to the surface with deliberation and removing the point with equal care. Either style becomes a matter of acquired habit—technic in fact.

It is the same with crosshatching. In the lines *c* and *e* the lines are haphazard and lack the even firmness of the lines *d* and *f*. Below these specimens of pencil handlings are shown examples of similar lines made with ink—to which the same criticism holds true.

In simple words, *a*, *c* and *e*, are not as good strokes as *b*, *d* and *f*, in upper and lower examples.

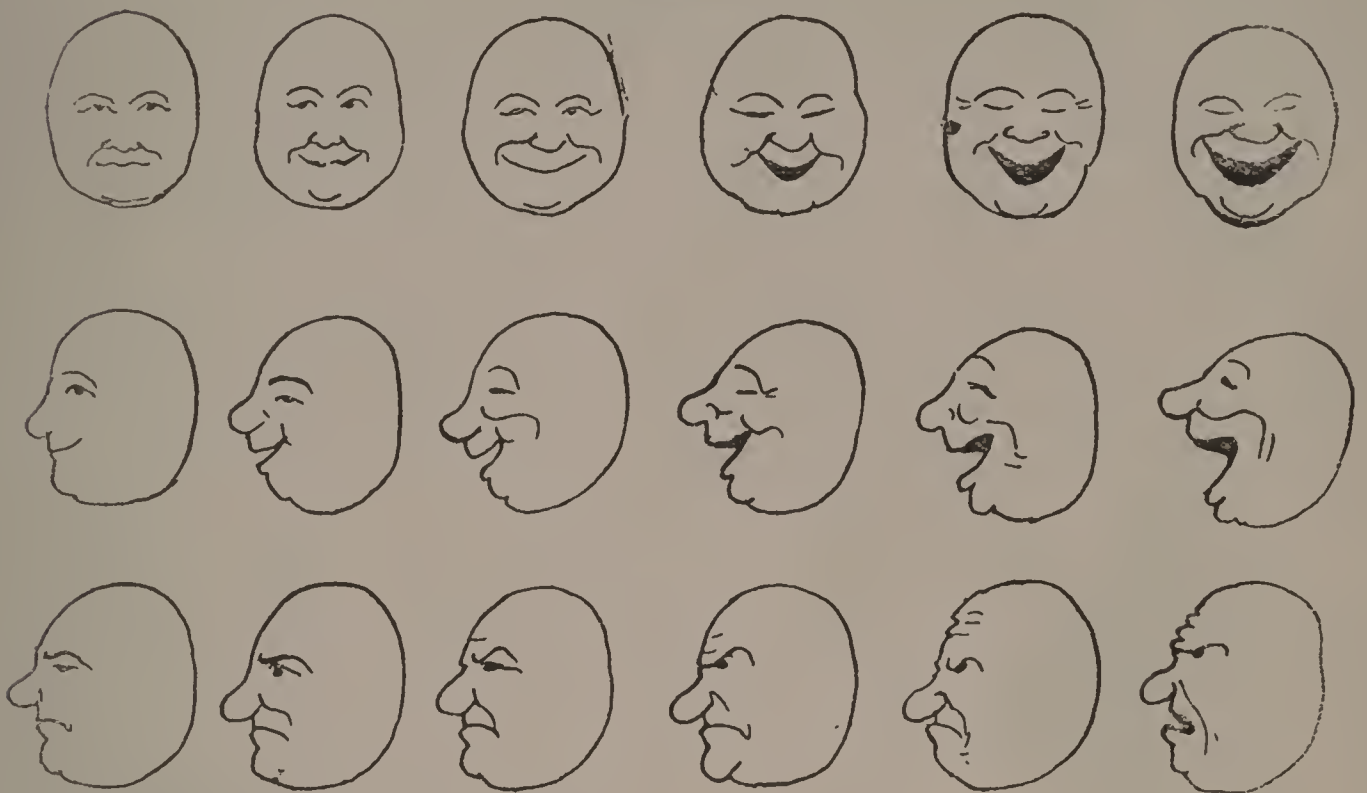
We now proceed to show, by means of simple lines, the emotions as expressed by the various features of the human countenance. In other words, we will try to show expression. This we will attempt by taking single features, and then by combinations. A few examples will explain more fully than yards of text. Pictures almost always speak more plainly than words.

Having made a number of oval outlines we will start with the eyes.

The eyes having had it, now for the nose—a few figures will suffice for the range is narrow.

The mouth offers a wide field for variety of expression, from grave to gay, from joy to sorrow, from grin to snarl.

Figure 6

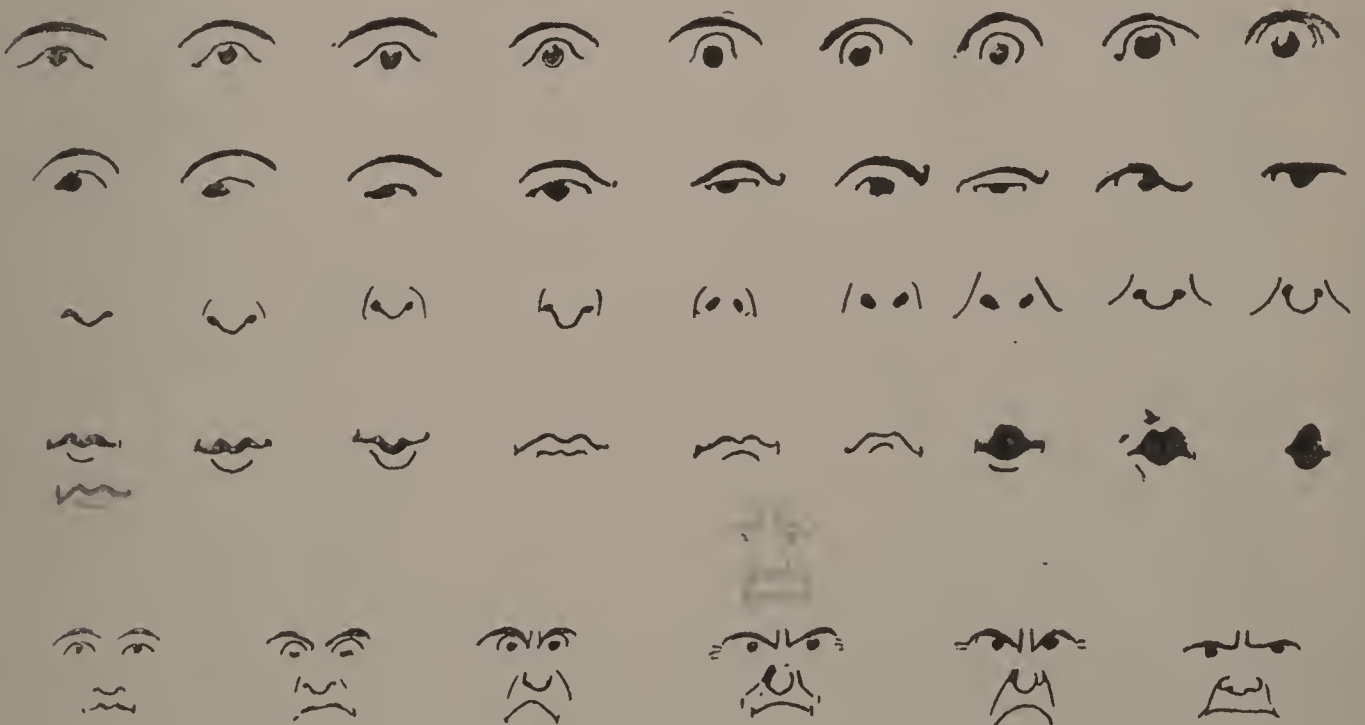


Begin with top row in Figure 6

In Figure 7 the eyes, nose and mouth are shown with varying expressions.

Send me a sheet or two of each of the exercises shown in Figure 6 and 7. Don't throw them haphazard, all over the paper, but evenly divided and each covering about the same space.

Figure 7



Every illustrator should be somewhat familiar with the fundamentals of printing. Your attention is invited to Mr. Judy's illuminating article on the last pages of book three, setting forth knowledge of printing which every practical artist should possess.

LESSON FOUR

Draw the profile face A. Now exercise your ingenuity in three sketches, reproducing the same features by means of transfers, but changing the shape of the noses. Preserve all lines as in the first profile, with the exception of the nose. You need not copy my example precisely—exercise originality.

Now take profile B and reproduce it as C and proceed to change the chin as the others in line with C.

You need not make the dotted lines as shown in the examples. Such lines are merely shown here to enable you to note the changes more clearly.

Next take C, reproduce it, as at E, (note chin change) and, instead of enlarging the chins, make them recede—each in succession growing weaker. Proceed with G, show each lower part of profile the same, but make the foreheads retreat—slope back—and reduce the backs of the heads until, finally, the bonehead as H is produced.

Make similar experiments with front views of faces; but I offer no examples of these, trusting to your ability to execute them.

Be sure and send the latter to me for correction and criticism.

How to Make "Transfers"

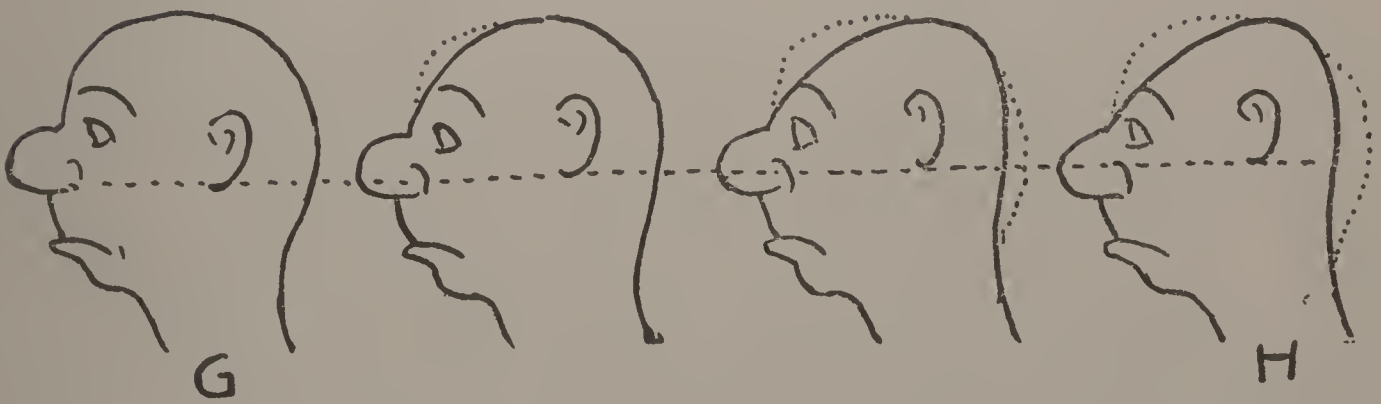
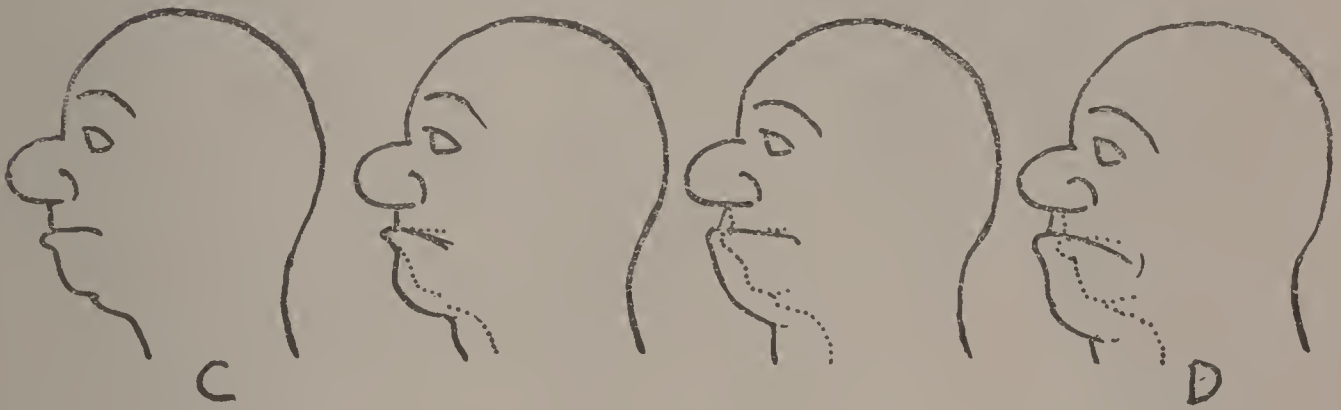
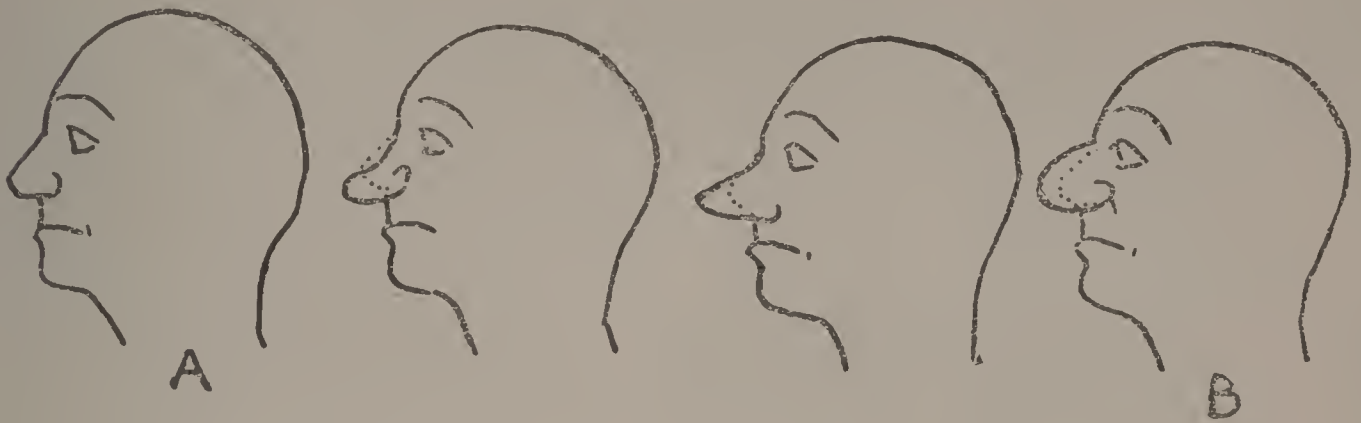
When I speak of "transfers" I mean drawings by "off-set." Draw some subject on a sheet of paper—the thinner the better; tracing paper, for instance. Then cover the back of the paper where the object is drawn with pencil marks making a solid black surface. Then take the hardest pencil you have, sharpen it to a fine point. Place the drawing over another piece of paper. Trace over the lines with the sharpened pencil point, pressing rather hard, and the design will be "offset" to the surface underneath—thus making a "transfer."

Or, if you don't mind having the drawing in reverse of the original design, lay it face down and rub the back of the drawing with any hard substance—the handle of an old tooth brush will do—and you have a "transfer," but it will be backward.

A good plan is to cover the entire surface of a small piece of the tracing paper, with closely drawn soft pencil marks, and use this instead of covering the back of the drawing.

It is the same principle as the carbon paper used on a typewriter. Such carbon paper makes too strong impressions and should not be used; for the reason that the offsets are only to be used as guides, to be gone over again with pencil.

The transfers should be just strong enough to be clearly visible and no more.



LESSON FIVE

How far the student should depart from the resemblance to the normal likeness is largely a matter of individual taste. As far as the public is concerned there seems to be no limit—absolutely none. Many of the big fellows in the strip “biz” make their characters with lines that bear, in face and figure, scarcely any resemblance to human beings. But it takes with the dear public, apparently.

The opposite page shows four groups of heads in which the progressiveness of grotesqueness in drawing the human face is illustrated. In the third exaggeration I have stopped within recognized limitations. If the student wishes to carry the distortions still further there is no ordinance or statute forbidding him to do so.

There is a happy medium between the slightly caricatured human countenance and the point where human resemblance is almost lost in the intense desire to distort. In the group are shown examples of distortion of the same faces, progressing from what might be considered portraiture to hideousness in distortion, and yet the latter certainly appears to receive popular approval. If one subscribes to the tenet, “give the public what it wants”—why, feed it a-plenty.

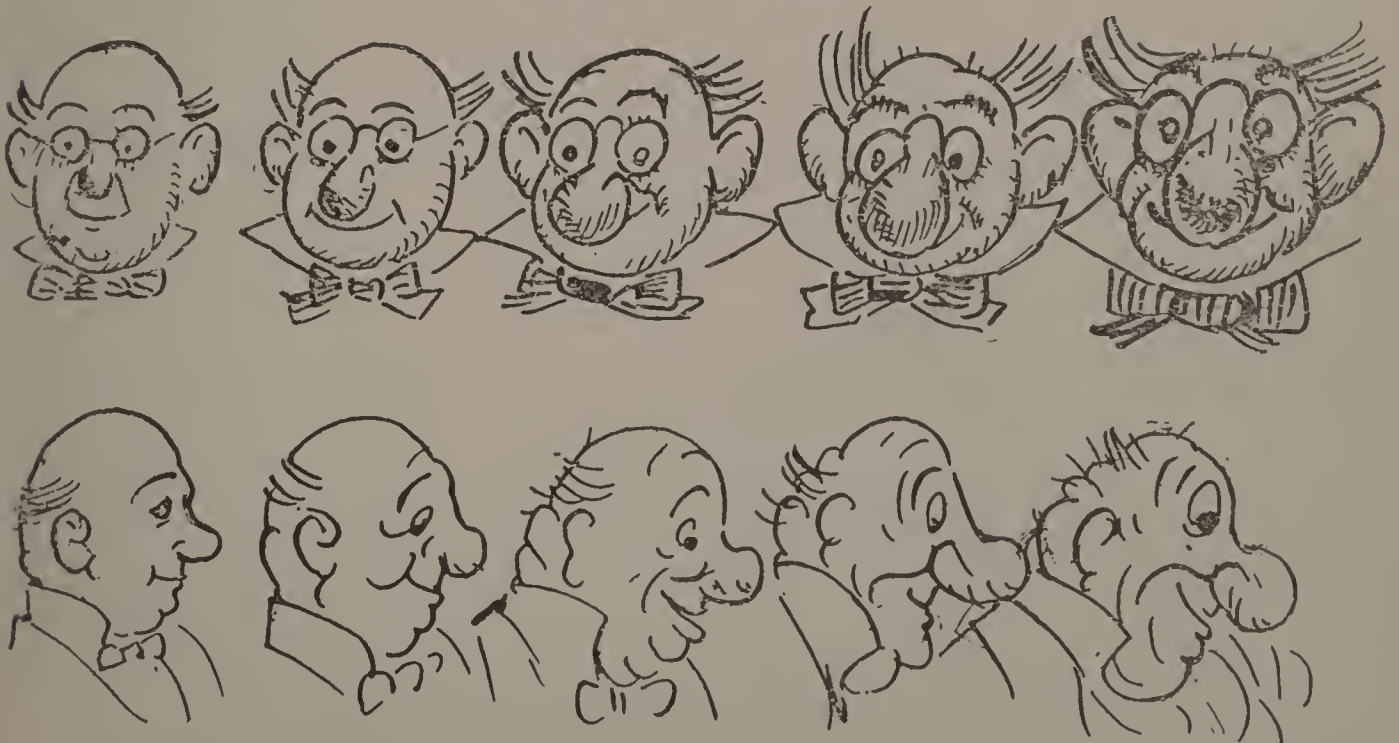
It has become noticeable, since the almost total disappearance of hirsute appendages to the male assortment of features, including in the discard all manner of whiskers, moustache, sideburns and even galways, that big noses have come into particular favor with the cartoonist. Bristles by their absence have encouraged the proboscis crop. (For the benefit of the forgetful let it be noted that proboscis is regular dictionary meaning of the word nose when the word is applied in a humorous sense).

For criticism, send one face in profile and one full-face, each, made more grotesque in five progressive exaggerations. Make them about double the size (width and height) of these examples.



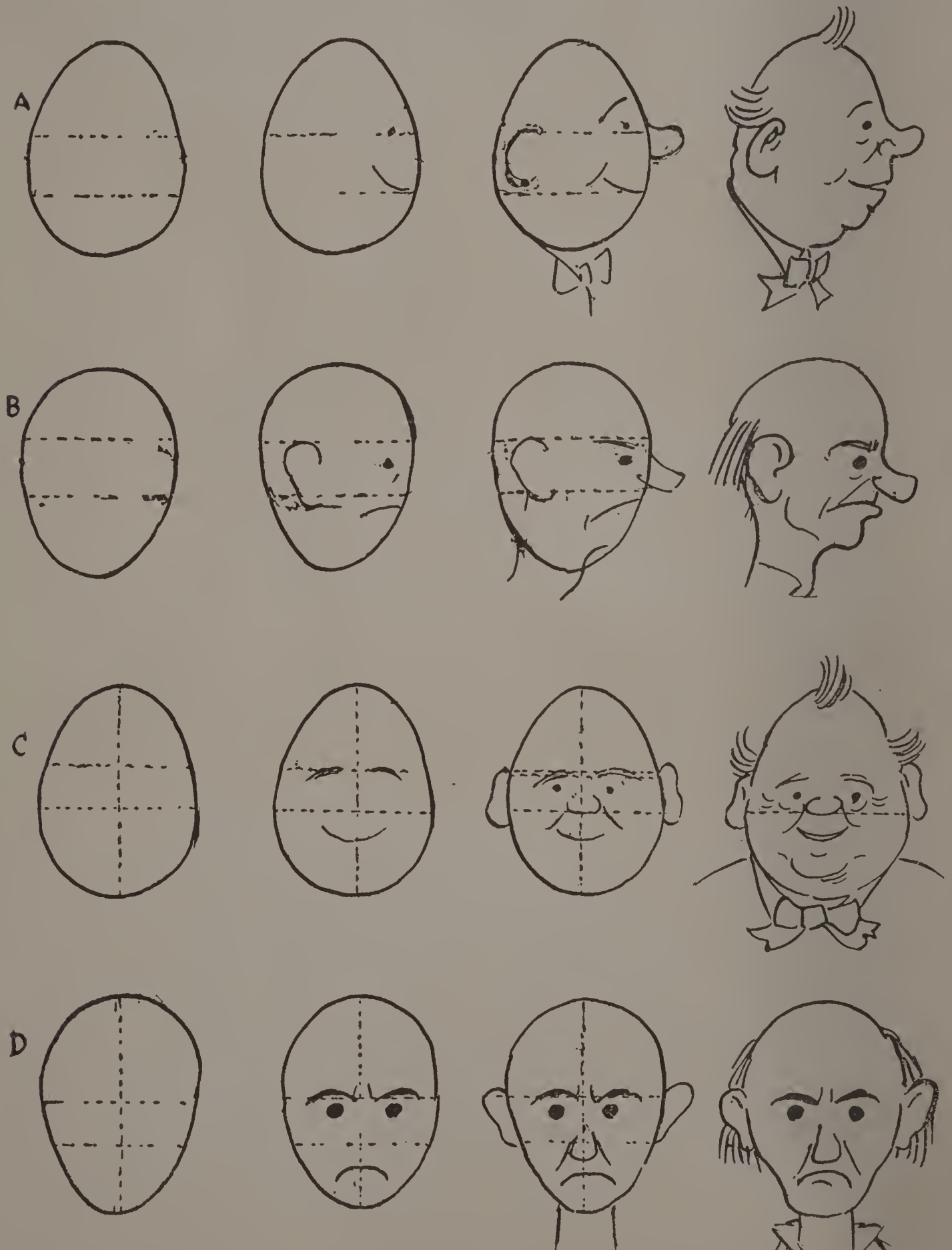
The ten faces in the lower half of this page show how exaggeration of the noses of the features entirely change the aspect of the faces you draw.

For exercise in this lesson draw a few faces with changes in expression, as shown in upper part of page, and changes in the noses of the features as shown below. Try to be original, and don't copy slavishly.



LESSON SIX

In selecting your characters for a "two-piece" strip, that is, a series in which two persons give most of the show, make them opposites in personality and general build. There is no arbitrary rule in the game, but it is usually a good plan, if they are male characters, for one to be of a gay and jovial disposition and the other sour as a persimmon: one fat as



Falstaff, his pal of the Cassius persuasion. The idea is conveyed to a degree on the opposite page where the egg-shape is used to build the faces. For the fat chap it is big end down, (A and C), for the lean guy the egg is reversed, (B and D), with the effect as shown in the diagrams. Note the good natural lines in A and C; and the grief stricken effect (by reversing the lines) in B and D.

Of course where occasion demands, the fat fellow may be made chuck full of sorrow, while the lean-visaged individual may be made mirthful in aspect. It depends on the circumstances and the will of the artist-creator.

A, B, C, and D represent a single drawing in four stages of progress.

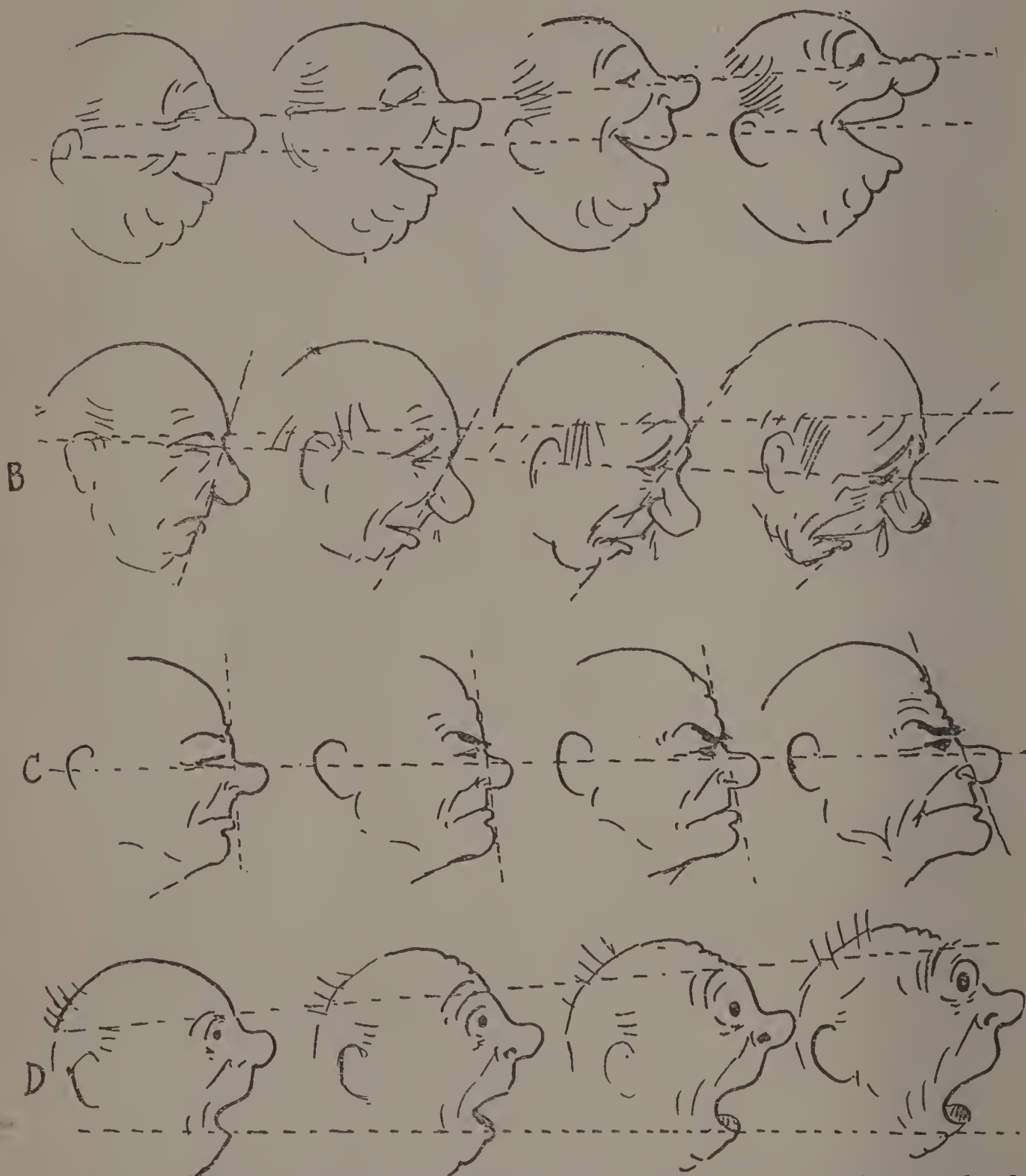
Considerable in the way of effect depends on the choice of headgear for your character. This may be noted by glancing at the various changes in general aspect made by the placing more or less becoming styles of hats on the same physiognomy, as shown below.



For practice in this lesson, draw faces based on instruction regarding the oval-formed faces, and then, erasing the foreheads, adorn them with hats or caps. See how ridiculous you can make the combinations. Draw the guide lines (indicated by dotted lines) very faintly—barely invisible.



LESSON SEVEN

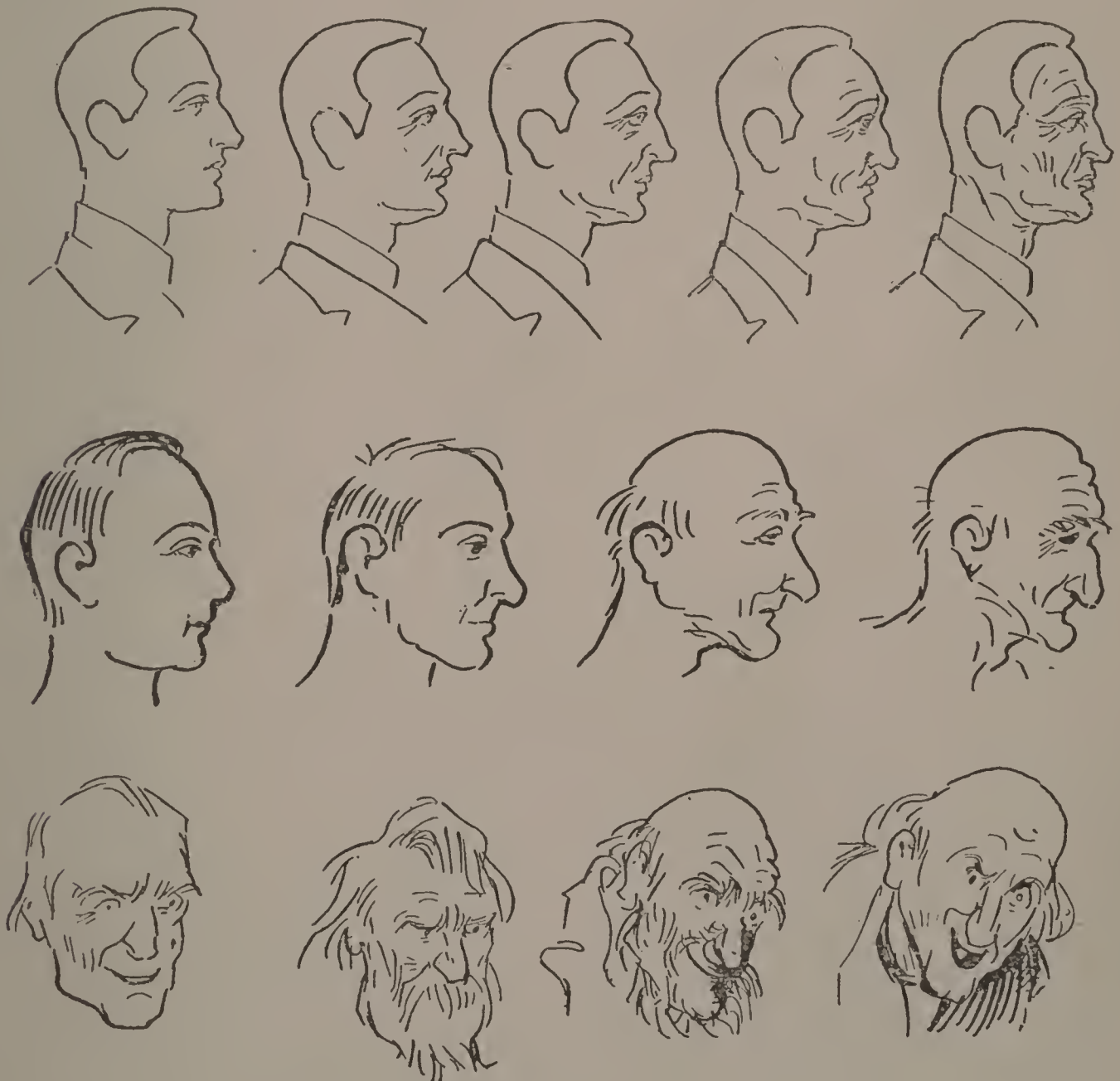


Above are examples of various expressions with the angles and deviations by which the moods are formed. The expressions do not greatly change the individuality in the characters A B C and D, although the general contours of each have been violently altered.

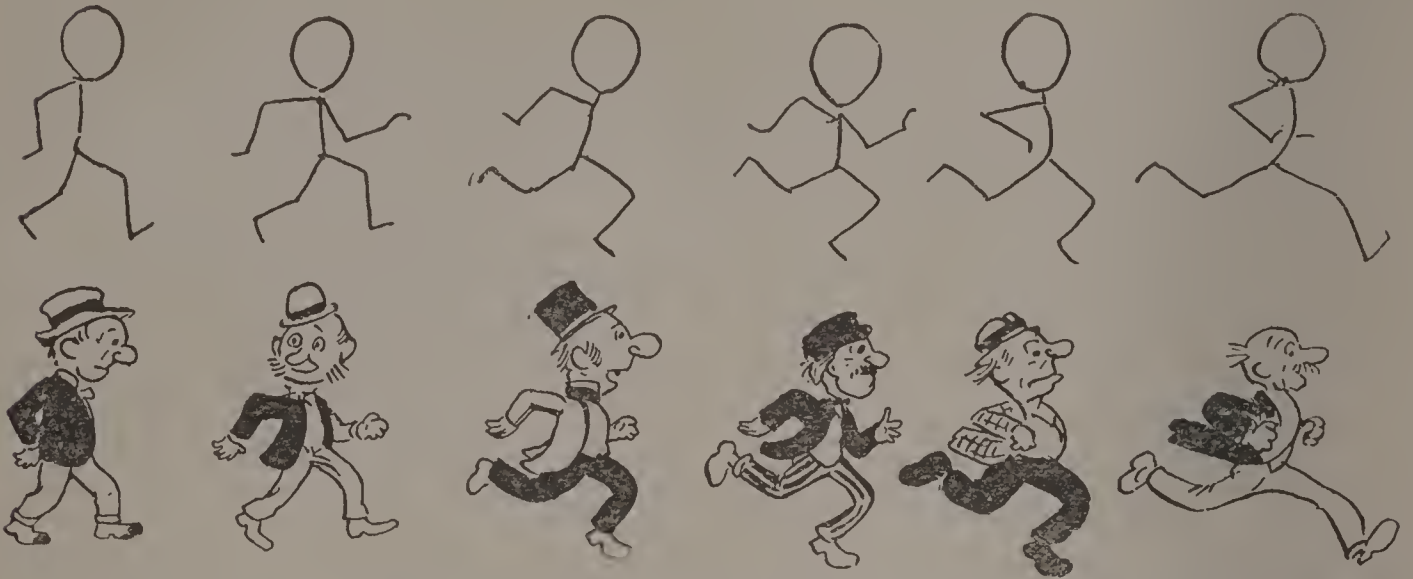
LESSON EIGHT

Here is shown the effect of added lines in a drawing composed of identical profiles. All the profiles are alike, but the progressive appearance of advancing age is produced by certain lines that increase in number in each succeeding face. This should act as a warning not to put a single unnecessary line in a face denoting youth.

Below is shown a series of drawings of heads in which the advance of age is denoted by various noted means. In the first two rows the increase of years is shown by added lines and subtracted hair: increasing lines, receding lips and more projecting chin. Hollowed cheeks are also a symptom. The wrinkles around the eyes and neck are also Father Time's trade marks. In the faces in the last row are sketch-studies from life of men of advanced age.

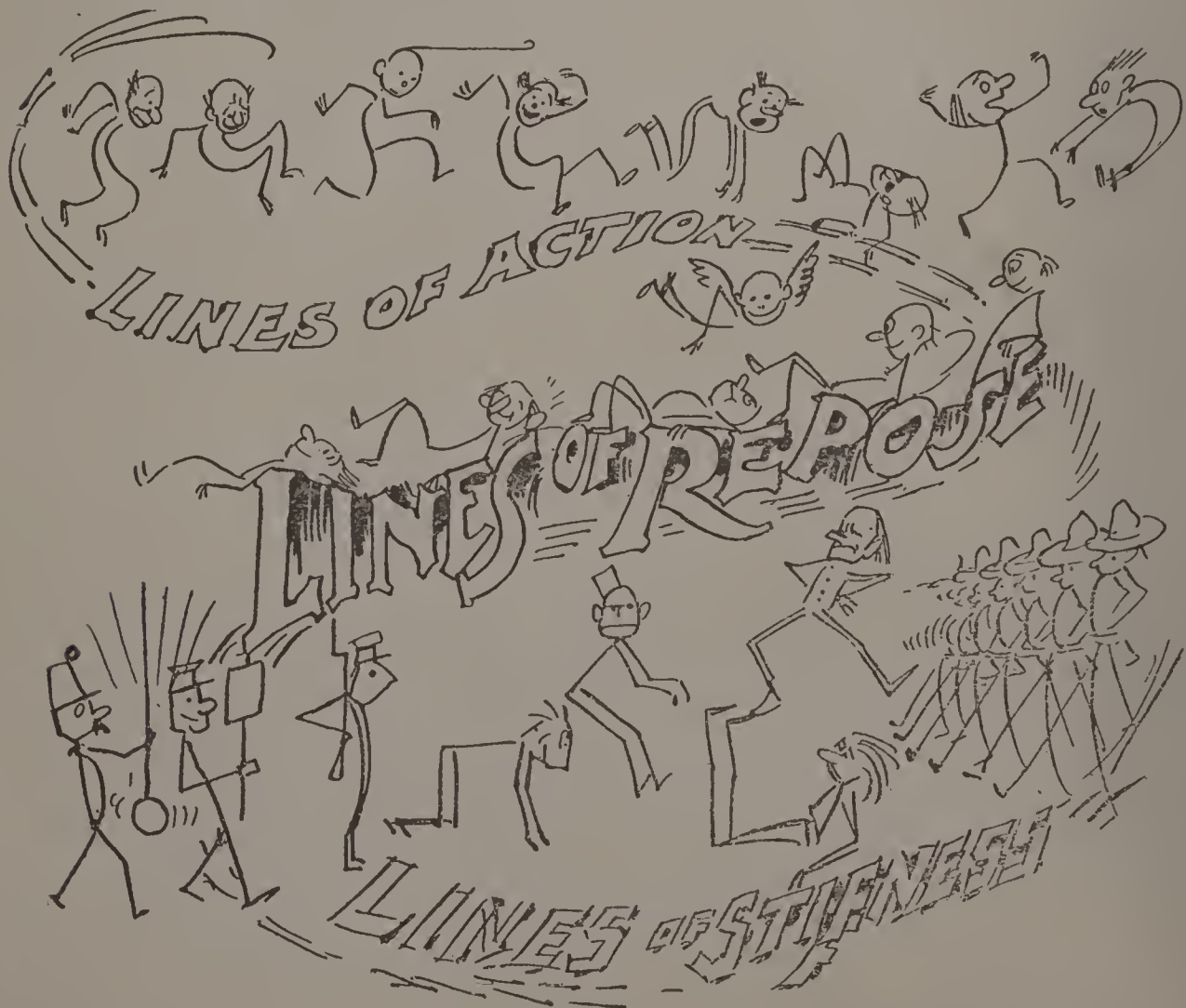


LESSON NINE



It is always advisable to make preliminary sketches for drawings by means of skeleton-like outlines in order to get action and composition. This makes correction easy. Then by degrees add clothing and other detail. Examples of this method are shown in the illustrations that accompany this lesson.

It is a good plan never to put any great amount of detail into a drawing until you have fully determined that your general proportions and attitudes are fairly correct. It is a work-saving system.



SKELETON SKETCHES





PERHAPS you intend to have your character in the act of falling. If not, don't make him look as if he were about to topple over—out of plumb as it were. It is not necessary to enter here into a dissertation on equilibrium, and the laws of gravitation. Ordinary powers of observation will tell you that A, B, C, D, E and F in the first row are in danger of going flat unless they change their attitudes

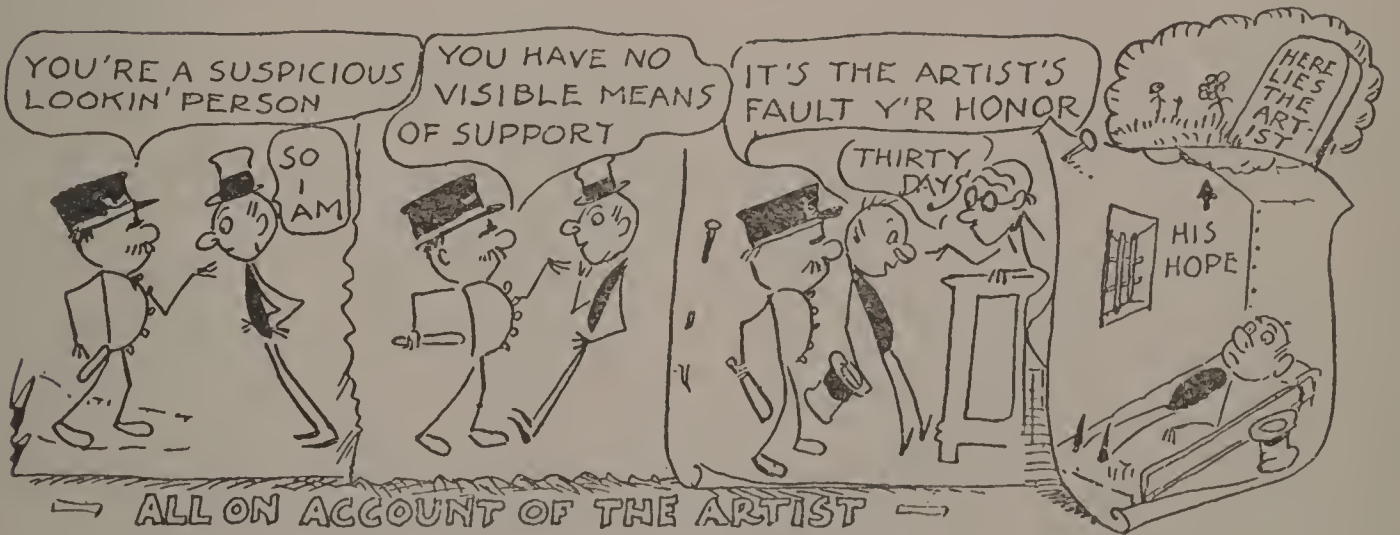
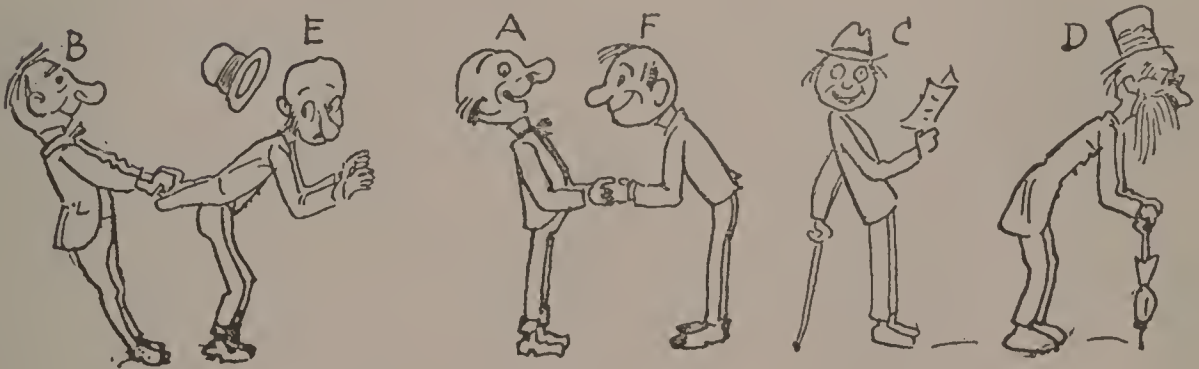
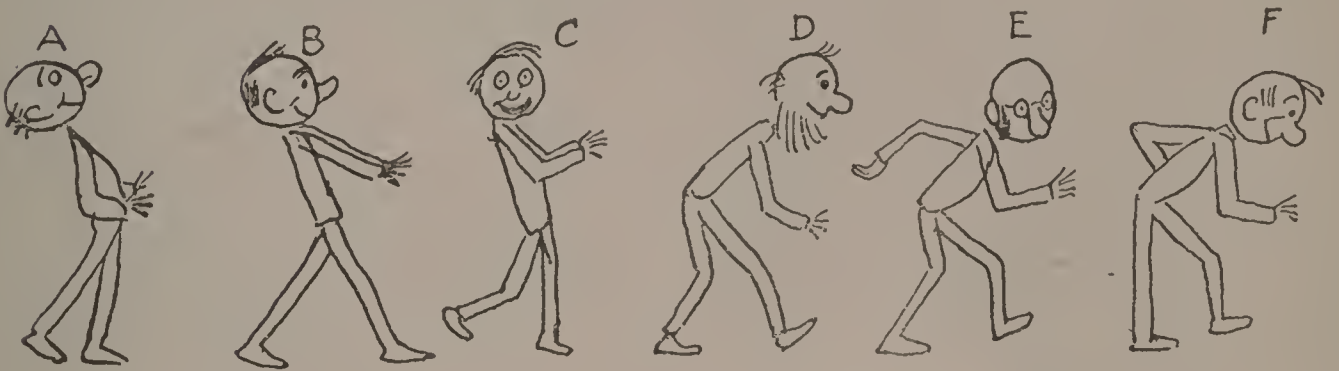
quickly.

In the second row the necessary changes are made to "throw them into plumb."

Draw this initial the size shown here.

The same design shown above was reduced from the larger drawing. All drawings should be made about twice the size they are intended to be when printed.





DRAWING LESSON

AN ANIMATED

Remember, that these do not represent three different

and separate drawings,

HE'S AWFUL QUICK ON THE DRAWING LESSON

GET THE IDEA? ALL RIGHT! SHOOT!!!

(HOLD THAT POSE)

but three stages in the progress of a single drawing

I CATCH ON



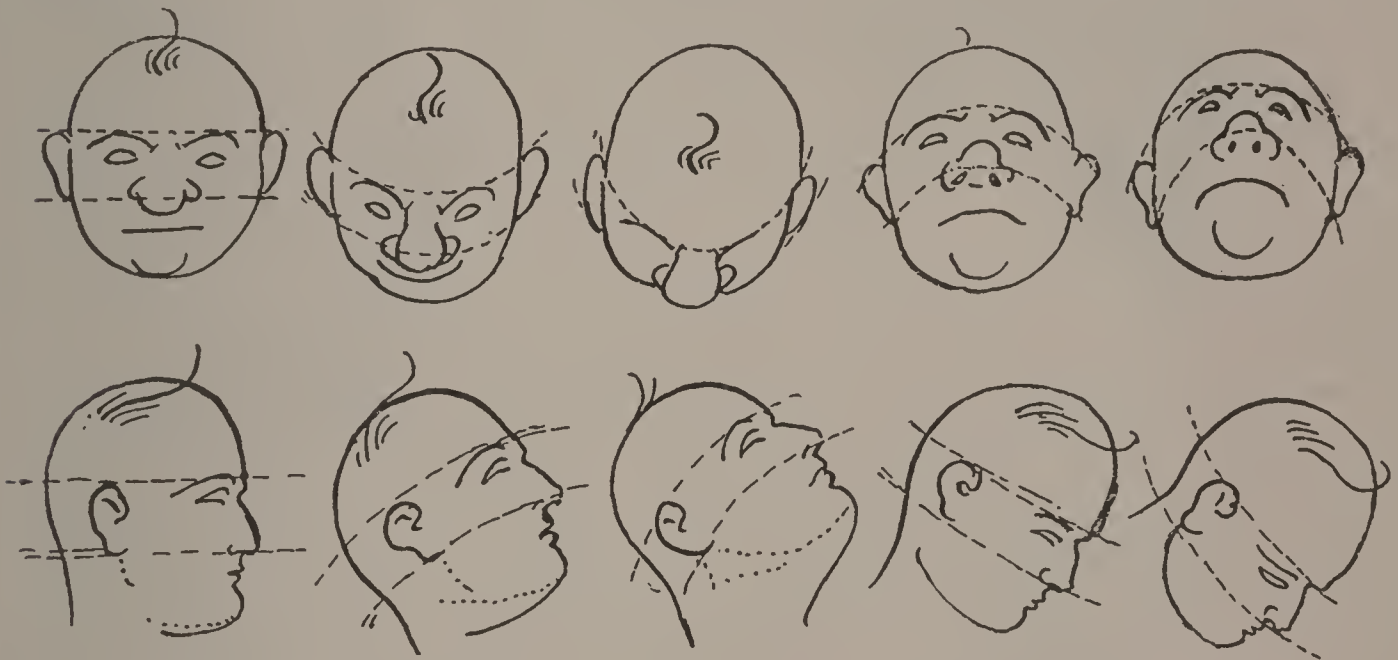
LESSON TEN



AFTER finishing this lesson I wish you would begin to review what instruction you have received in the early lessons, including this one, and see what improvement you can note in your work.

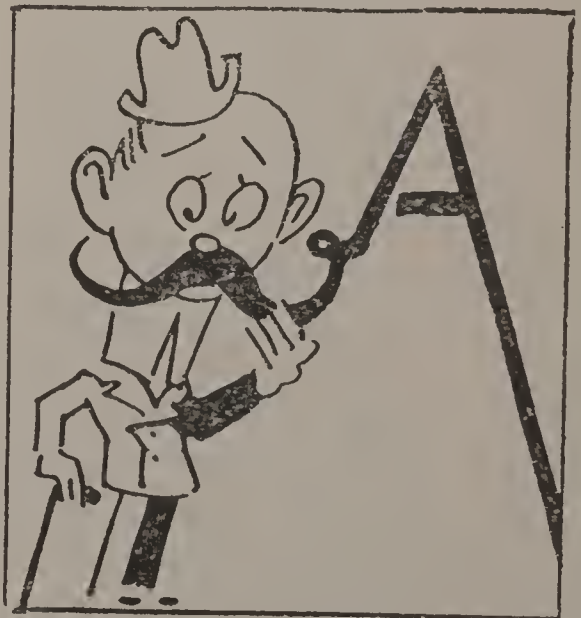
See if you have taken advantage of, and been guided by, the instruction and advice that I have so freely given you

The upper lines of the ears and nose should be shown as nearly parallel, no matter what the angle of the head is. This is strikingly shown below. The ears and nose should always be drawn approximately the same lengths.



This reproduction of the initial "A" shows the original size of drawing from which the cut at the beginning of this lesson was made. I might have drawn it as small as it appears above, but drawing with pen or pencil on a small scale cramps the style, and makes it difficult to draw broadly afterward. Therefore, don't make your drawings too small at any time.

If an artist acquires a breadth of movement, the result of drawing on a fairly big scale, it is always easy for him to draw on a smaller scale. But if his style becomes cramped, through drawings on a small scale, he finds great difficulty in making the long sweeping lines necessary in drawings of a larger kind.



LESSON ELEVEN

Perhaps the most difficult things to draw well are hands. If they are not, then feet are.

The best way to draw feet and hands is to go to nature for your models. And these are ever present. Draw your left hand as you see it, and in as many positions as you have patience, for this is an exceedingly valuable



kind of exercise. Also place a mirror, upright, before your hand and proceed as before. Transfer the drawings in reverse and you have the other hand. Keep your sketches for future reference and introduce them into your finished drawings. Of course, if you can get someone to pose for you all the better.

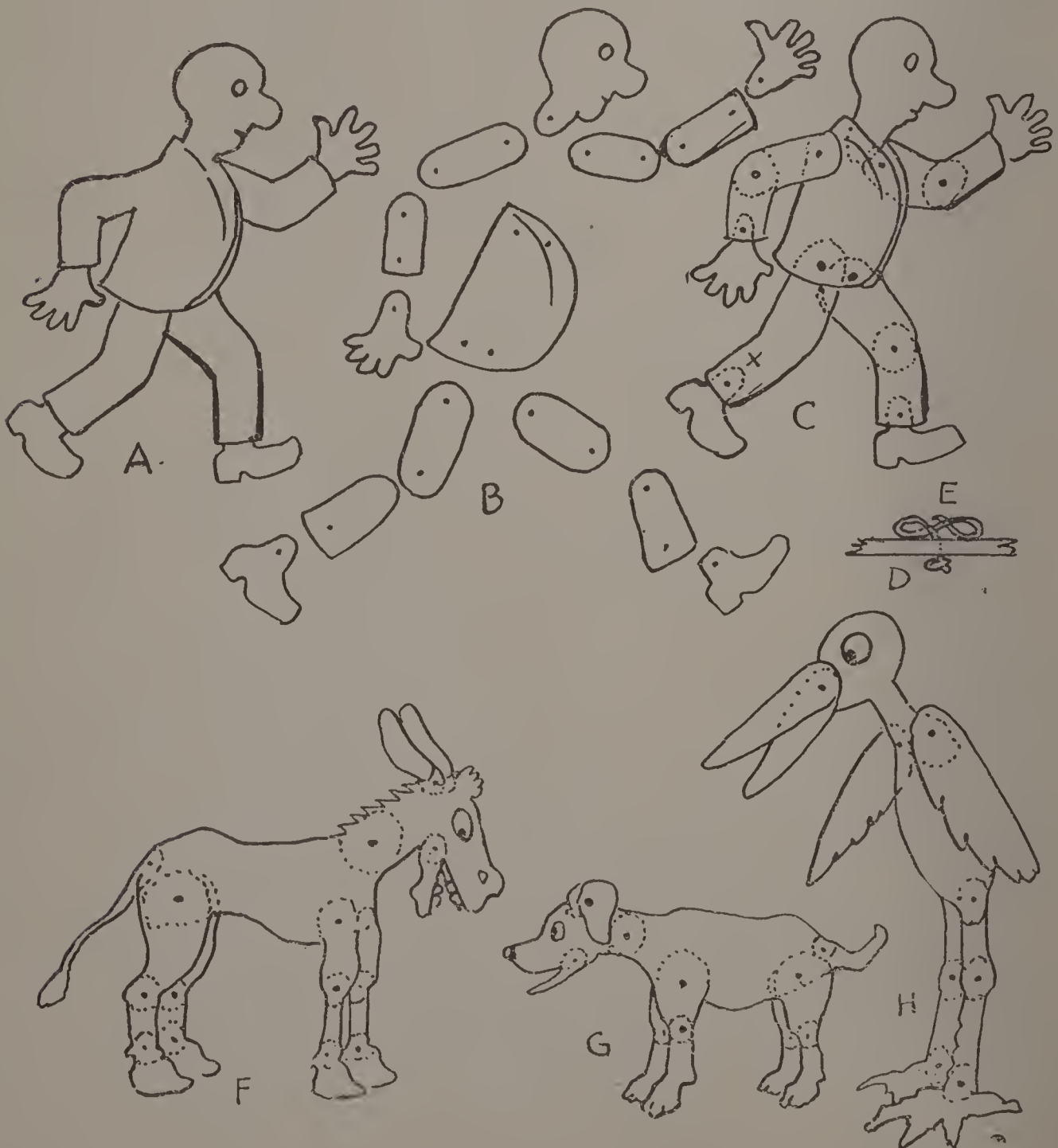
To draw feet, place the mirror on the floor and sketch as you did the reflection of your hand. Another good foot-practice is to place shoes on the floor and sketch these. At times these models may be elevated a few inches above the floor. Draw them in a great variety of positions.

Hands help the cartoonists' stories almost as much as the facial expressions and postures of the bodies, and, therefore much consideration should be given to their disposal. For the beginner, perhaps a dozen different positions will do, at least for ordinary purposes.

LESSON TWELVE

The professional artist when painting figures frequently resorts to the use of "lay figures." You can do the same on a smaller and simpler scale, and you can make them yourself. They consist of carefully cut out jointed, flat dolls. The material is cardboard and fine wire for the joints.

Below is shown how it is done. Draw a figure like A. Make tracing transfers and cut out as in B, allowing extensions for overlaps at the joints (as shown at X in Figure C); before cutting outline in pen and ink. C shows the figure assembled, but does not show the wiring in each black dot, which means a pin hole. D shows the wiring on an enlarged scale. Cut the wire into $1\frac{1}{2}$ inch lengths. In each tie a knot at one end. Pass through the pin holes and then make a double (pretzel-shaped) loop, as at E. Press this firmly to the cardboard for the joints should not be loose and wiggly.



The best wire I have found for the purpose are the strands of a quarter-inch electric light cord. Get a foot of discarded cord and you will have wiring for a hundred of these lay-dolls.

They are very useful in aiding the imagination when they are made to assume various odd positions.

The artist who draws animated cartoons could scarcely get along without them. They save fully half the work in the thousands of drawings required for each reel. For animated cartoon purposes the little manikins are finished up carefully and photographed direct as they are slowly and carefully moved from one attitude to another.

The lay figure idea may be also adapted for use in drawing comic animals and birds as shown in F, G and H.

PUBLISHER'S NOTICE

Possession of this book does not imply a right to receive advice, further instruction or criticism of drawings.

Enrollment in the cartoon class of the LEDERER SCHOOL OF ART, on payment of the fee of \$15.00, however, entitles the reader of this book to the foregoing privileges, besides a complete drawing material outfit.

JUDY PUBLISHING COMPANY
1922 Lake Street CHICAGO

Don't Gallop

Some expert artists mayhap draw hastily with success;
But inapt students when they hasten make a mess.

C. L.

CARTOONING MADE EASY

A COURSE OF INSTRUCTION IN
THIRTY UP-TO-THE-MINUTE LESSONS
IN FOUR BOOKS

BY CHARLES LEDERER

For twenty years Chief Cartoonist New York World and other Metropolitan Dailies (1883-1903). Founder of the Lederer School of Drawing (1904). Author of "The Junior Cartoonist," "Drawing Made Easy," "Lederer's Progressive Drawing Lessons," Lederer's Art Course," etc., etc. (1907-1923).



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CHARLES LEDERER

(Lessons 13 to 23)
THIS IS BOOK II.

ALL ILLUSTRATIONS BY THE AUTHOR

JUDY PUBLISHING COMPANY

Business Managers of
LEDERER SCHOOL OF ART

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—DI—VID—U—AL—I—TY is something worth striving for even by the youthful student.

By watching the peculiarities of experienced artists—and even by copying their works, you will eventually evolve a personal style of your own—a style that will receive recognition, presumably admiration. Strive for individuality of style.

USING A BRUSH

Never use a stirring movement. Make your strokes away from the point. Never leave your brushes to dry with any pigment on them. Rinse them in clean water and point them before letting them dry.

If a brush has become spread or bent, dip it in a little mucilage or something similar. Then straighten out or point the brush and carefully lay it away to dry, after which dissolve the gum carefully, and the brush will, usually, resume its original form.

Don't dip your brush into the ink bottle. Pour a few drops on a saucer or any other receptacle and take up the ink from that.

In using the ink for brush work, pour out only a few drops at a time. The ink sent with the LEDERER SCHOOL OF ART outfit is indelible and when dry on any surface cannot be rendered soluble for re-use.

Don't make corrections with white until the black ink is quite dry, and until after you have erased all pencil marks. Otherwise you will "rub up" the whited places.

Never leave a brush in the water—especially with the hairs spread or bent.

Here is another of the original drawings of initials, shown on a reduced scale on this page. Note that none of the lines are very fine, and how much better the little curley-cue lines look when reduced.



You may now begin the use of pen and ink. Make your pencil lines faint so that they may be erased easily. After the ink is quite dry, gently rub out the pencil lines.

LESSON THIRTEEN



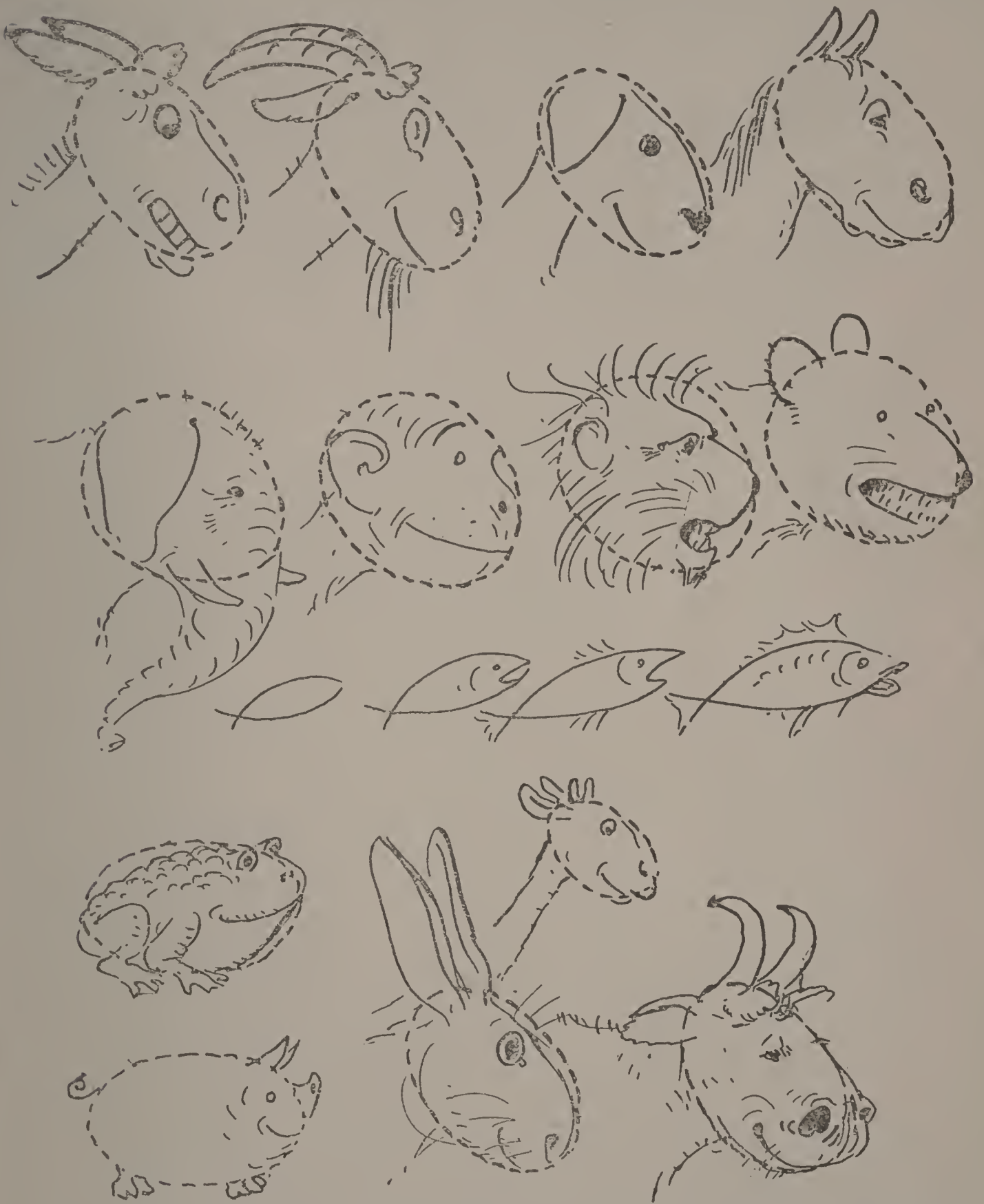
THE FREQUENT practice of the oval-shaped guides, keeping the design within given bounds, is advised. It is conducive to a habit of accuracy, and incites the imagination.

The examples on this page and the next afford examples of egg-shaped and pecan-shaped ovals, drafted to enclose parts of comically drawn animals, mostly their heads.

Try to see how many other animals you can fit in similar forms of ovals indicated in the dotted lines. Mice, deer, sheep and lots of other animals are adapted to this sort of exercise. Don't depend on copying the examples shown in this book. Exert your initiative.

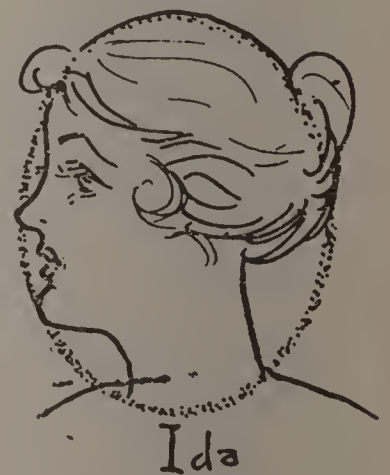
Below is shown how the oval is adapted as a guide to drawing familiar national characters.





Notice how easy it is to draw a fish—just two curved lines, reversed, and then add “features,” fins and final (the tails).

LESSON FOURTEEN



Once upon a time I was honored at a social function at the Press Club of Chicago by a request made by the husband of a famous and triple-chinned prima donna that I make a caricature of his distinguished wife. I complied. Making a sketch of her which portrayed her as weighing less than a-tenth of a ton (an alarming reduction from the original) and entirely eliminating one of her chins, I felt I had almost criminally flattered

her. She saw it and then cried, "O horrors, I am not so grossly fat as all that!" and forever cut me dead.

Therefore, if you value friendship, refrain audacious young cartoonist from caricaturing the fair and sensitive sex.

Me for all the tall timber if the originals of the nine profiles of real women that I have drawn from memory ever see the caricatures on page 39, drawn from the originals on page 38.

Nothing but a stern sense of duty to my student impels me to give these outlined libels publicity. For I must set examples—even if they are horrible.



Arabella



Bess



Carrie



Delia



Emma



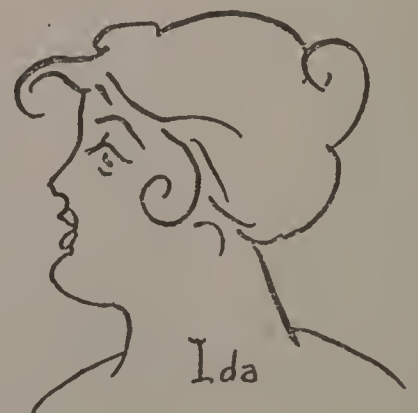
Frances



Gertie



Mattie



Ida

Where women or girls, decked in modern attire, are to be introduced into the drawings, it is advisable to be guided by the designs in magazines or departments of newspapers devoted to woman's fashions. Any stylishly dressed figure modeled after the latest fads in vogue at the moment these lines are written might look like last year's bird's nests by the time the ink on this page becomes dry. So keep up with the fashions by means of contemporaneous—that is, up-to-date fashions, as recently published when you make the drawings.

Rules for Drawing Female Faces

Don't make them as homely as those of men.

Use rounding lines—curves rather than angles.

Don't use members of your family for models—that is, not women members—if you'd keep your happy home.

Keep up with the fashions in the matter of wearing apparel.

Ditto in the manner that prevails in hair dressing.

A very tall bony female with a fat little hubby always catches on. Reversing the order is just as popular.

Fat women should have limbs like piano legs, the lean ones like drumsticks.

A big broad hat, trimmed like an explosion in a feather factory is, cartoonly speaking, appropriate for a dumpy little woman while the elongated female is best depicted as wearing a lid about the size of a side-dish. Just to show that there are exceptions to all rules, it may be observed that the reverse of the rule above noted is sometimes quite as effective in mirth production.

LESSON FIFTEEN



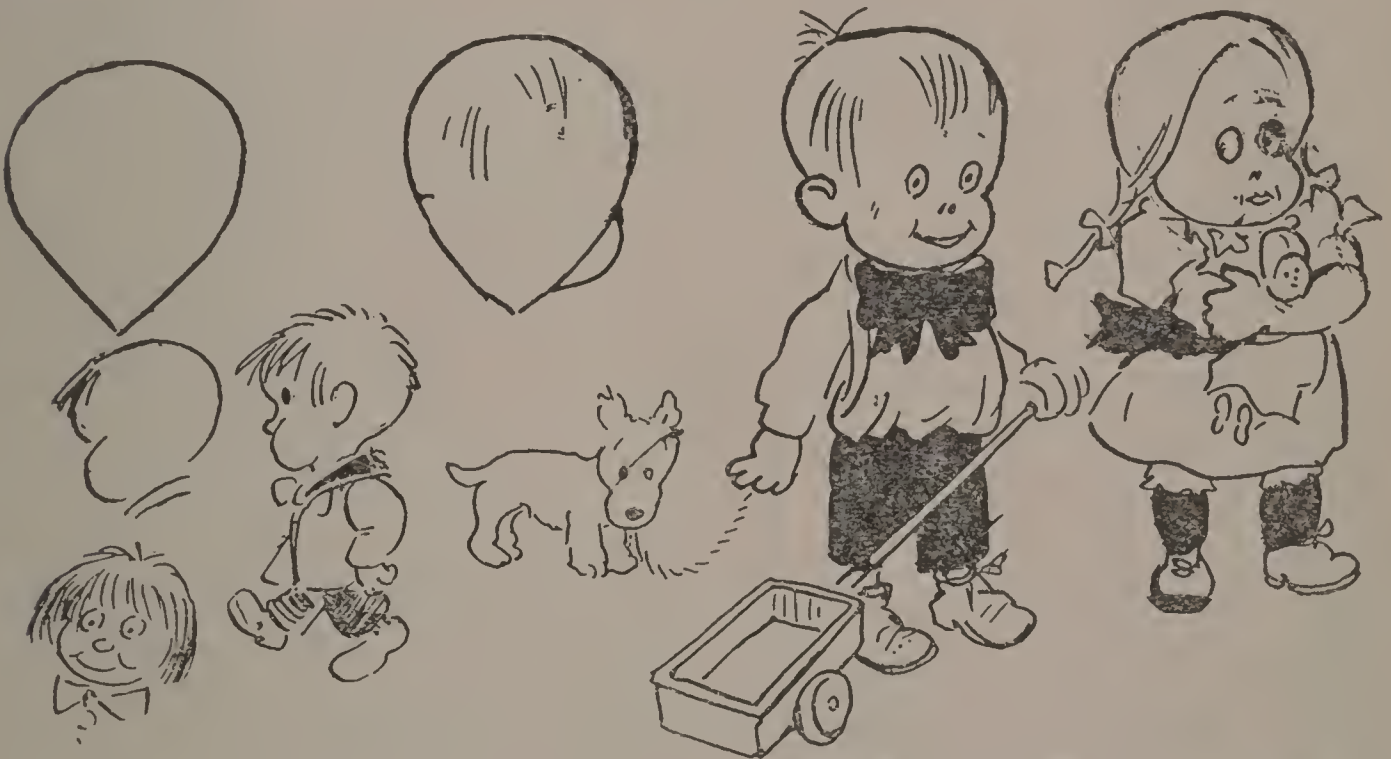
ALMOST any kid is always willing to pose for a sketch.

Therefore, I have purposely used very few examples of drawings of children.

I much prefer that you draw them from life. So get your young friends to act as models for you.

I will be greatly pleased to see your life-drawn sketches and criticize and make suggestions regarding them.

A figure shaped like a top or a turnip is all that is required in most of nowadays drawings of childhood—that is, as a basis of design. This is shown in the drawing of the urchins on this page. Note the excrescences that form the cheeks. The size of heads are even more exaggerated than in those of adults—the proportions being one to three and even less of the entire height.



Draw a few initials with kids faces and bodies, something after the fashion of this initial. The example at the right is about the right size.

Instead of having the figure standing still, have him show some action, such as dancing, skating, etc. You might try one in which the boy is standing on his head or turning a hand spring. Instead of drawing him entirely in outline, add a few solid blacks, somewhat after the style in the figures above. Don't however, put any solid blacks in his face or hands. Make nice clean kids.



LESSON SIXTEEN



BEST VIEWS of your characters very likely will be profiles. Therefore it is important that they should practically always be the same—individually speaking. In order that this may be so, be sure that the angles of the features are always nearly alike. I can better explain this by referring to the next page, in which the same generally-alike physiognomies in respectively A and B are similar, but are generally changed by the angles of the features.

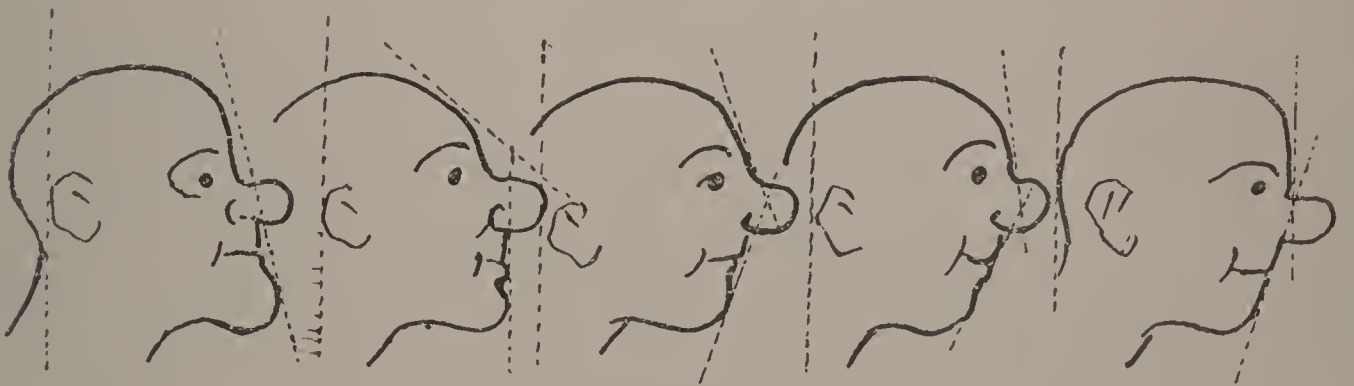
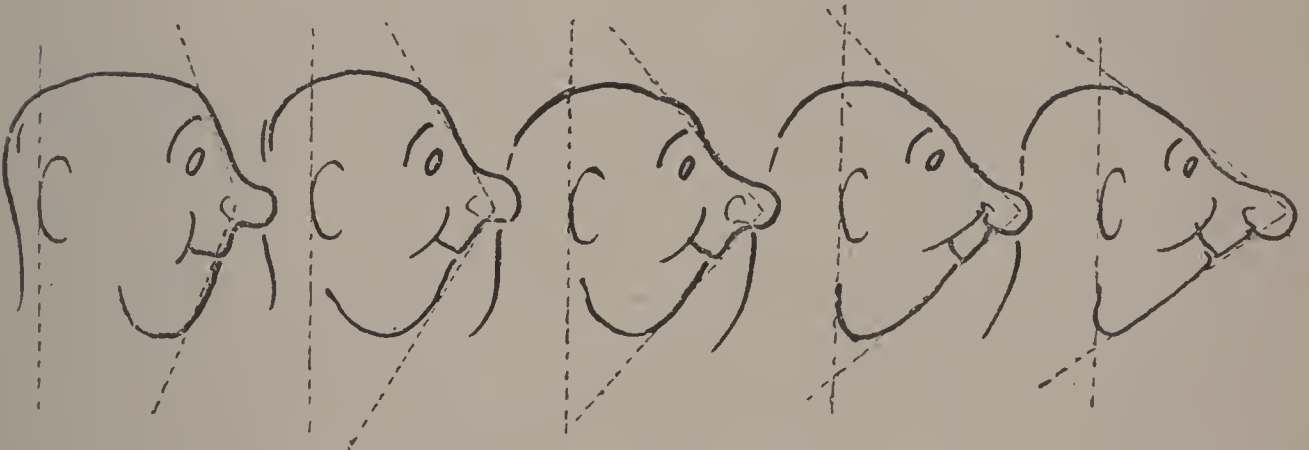
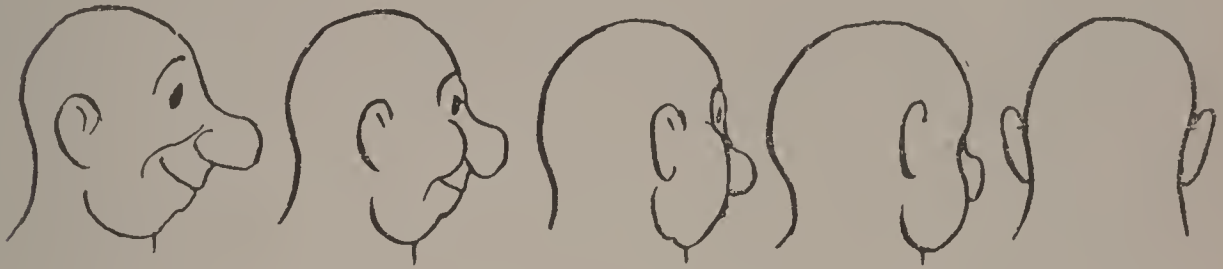
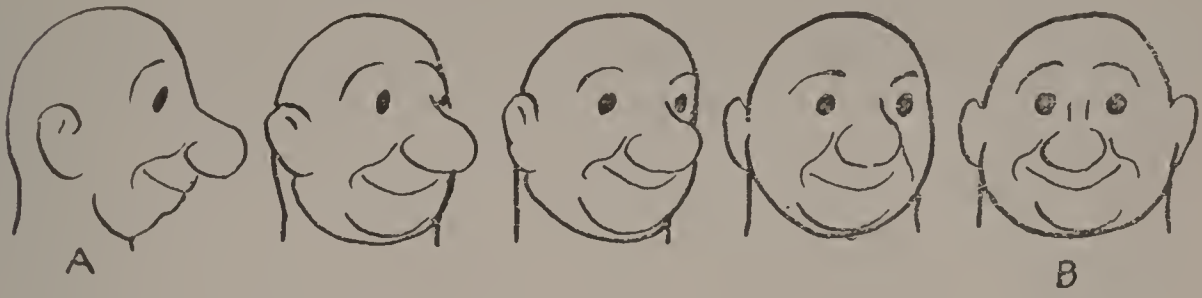
This is one reason why artists preserve tracings of their characters and transfer them to cardboard, so that day after day they will be identically the same. In fact some popular artists are said to resort to the device of having their funny characters' faces printed on gummed paper and pasting them on the cardboard wherever required. Labor saving machinery with a vengeance, what?

That this sort of drawing is not easy may be judged from the fact that nearly all strip artists confine their drawings of a pretty woman's face strictly to sideviews. George McManus is one of the cleverest "strippists," yet I fail to recollect seeing one of the female faces in his series in anything except profile.

For practice make a somewhat larger drawing of Gloomy Gus in this initial. Then draw his face a little less sorrowful in expression. Next draw him with the beginning of a smile on his face. Having done this, draw a fourth portrait of him in which he looks still more cheerful and then a fifth drawing in which he looks positively hilarious—grinning to beat the band.

Send them to me for criticism.





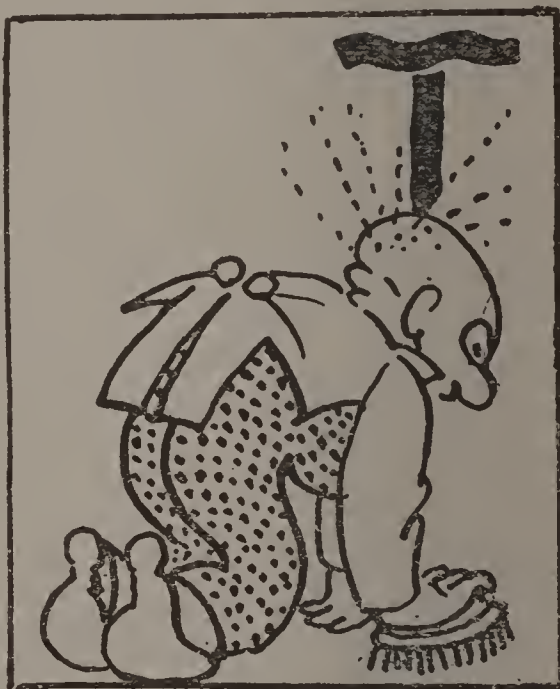
Nexe time you write a letter, draw an initial of the name of the recipient, after the style of those in this book. Sketch it on paper and transfer it to the envelope and redraw it in ink. The one receiving it will certainly be interested.

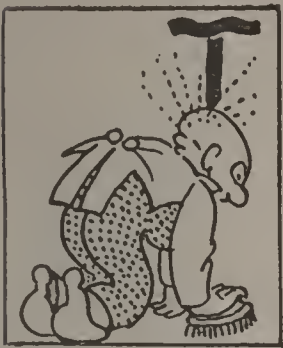
Pen drawings for reproductions are photographed onto a specially prepared zinc surface. Then the zinc plate is immersed in acid, and all except the lines, as they appeared in the drawing, is etched away, leaving a raised surface, which takes printing ink just the same as if it were so much type.

The engravings or cuts used in these books are called "line etchings," because they are etched on zinc from pen drawings. If reproductions have been made from brush (or wash) drawings they would be called half-tones (usually etched on copper).

With a little patience you may draw tints that will be somewhat like a mechanically applied tint, such as "Ben Day," although you will hardly get it as smooth as the machine-made tint. In the initial at the left you see a succession of dots. If the dots had been drawn as small as those in the reduction of the drawing shown on the next page and then reduced one-half, they would appear more like "Ben Day" work.

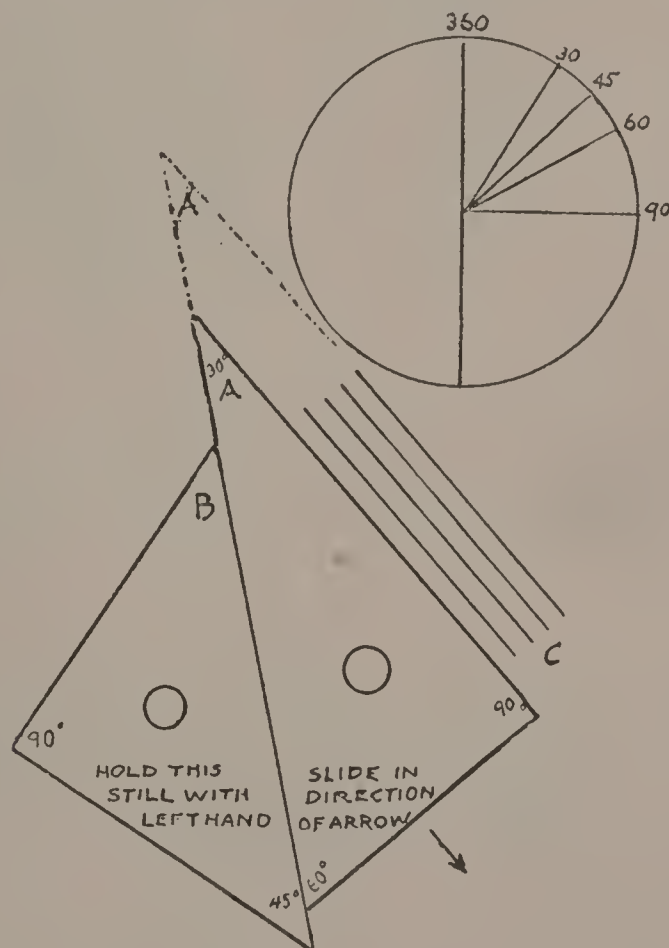
You will do well to practice in dot work. It gives a fine finish to many objects in cartoons.





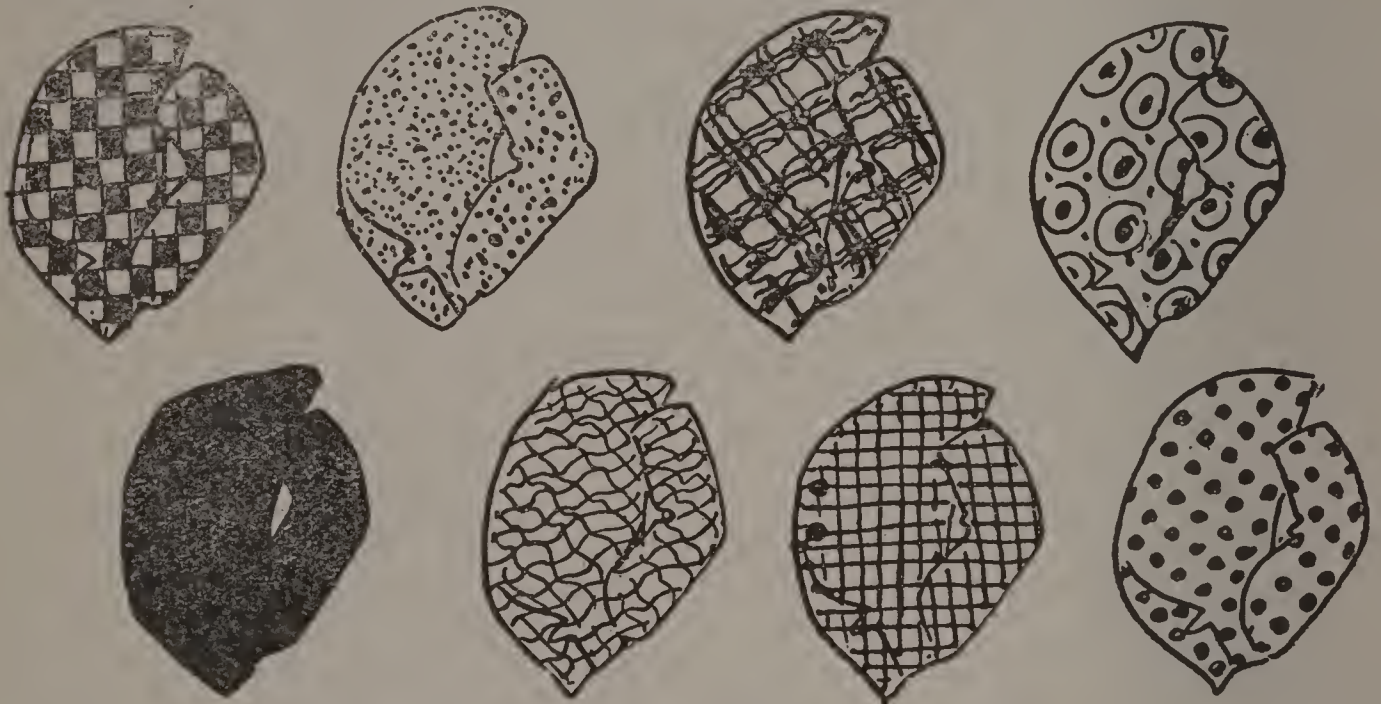
THE triangles accompanying the LEDERER SCHOOL OF ART outfit are called 45-degree and 30-60 degree triangles respectively. The right angle—90 degrees, is usually ignored, or taken for granted when describing it. In cartooning they are used principally to ensure “squareness” of a panel and to draw parallel lines when the T-square is not readily available for the purpose. The diagram will explain the manner in which the two triangles are used.

Place triangle A in position to draw the parallel lines required. Place triangle B against triangle A, holding the former in place with thumb and one or two fingers. Use other fingers to slide triangle A along to guide the pen or pencil in making the lines C. In making the lines shown in diagram, the lines were started by placing the triangle A at dotted lines.



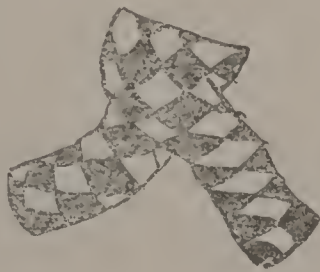
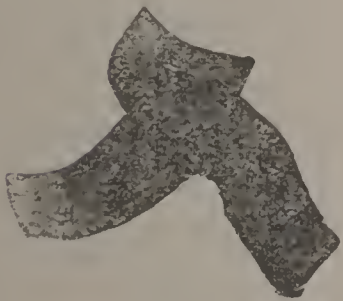
LESSON SEVENTEEN

Just as exaggeration and distortion is practiced in the rendering of the figures in comic drawings, so may it be practiced in showing the texture and pattern of clothing with which your characters are bedecked. The various patterns shown below are very free-hand in execution.



For practice make several drawings of coats or of trousers and fill them up with patterns in stripes, checks and diamonds by means of parallel lines made with the triangles. Fill up spaces and elaborate as your imagination dictates.

Make a jointed and jointed lay figure of the duck on the next page. S'pose you make two—a - coming and a - going. Make his hat with a slit in it so that you can push it forward or backward, or even over his ears. You don't know how funny they'll look until you make 'em. For directions go back to page 13, book 1.



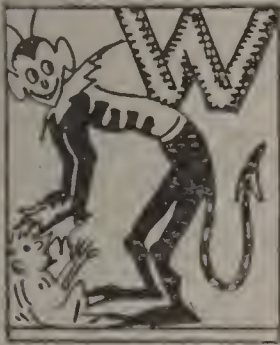
LESSON EIGHTEEN

Don't dip your pen too deeply into the ink in the bottle—not more than a half inch of ink should appear on the pen point.

It is a good plan to have an extra bottle at hand, and keep that filled with ink to the height of about half an inch. Then you won't have to worry about getting too much ink on your pen. If you get too much you are apt to make a blot. I have formed the habit, after dipping my pen in the ink bottle to give it a little shake—the pen and not the bottle.

Turn back to book one, page 28 and make a "lay figure" of this imp. Make him all in black save grinning mouth and eyes. The eyes should be twice as big as they appear in the initial.





WILL YOU please send me three or four drawings made considerably larger than these below for criticism. Draw them partly or altogether in solid black.

Properly speaking, the term "silhouette" is applied to drawings in solid black, but the word has lately become used in speaking of drawings in which some parts, in order to make them plainly seen, are drawn in outline. Bodies drawn almost altogether in silhouette-style and with only the faces and hands drawn in outline are also very effective.

This method with slight modifications, is used extensively by many strip cartoonists and is growing in popularity. Anyway it is very good as an exercise.

To make these silhouettes properly, sketch them in pencil lightly, then outline them in ink before filling in spaces of solid blacks with brush. Erase pencil marks before using brush.



Semi-silhouette pictures are easily made and are very effective. Very often it is difficult to obtain sufficient definition in solid black silhouettes, the lack of detail sometimes obscuring the meaning of the drawings; therefore it will be found an advantage to make drawings in which the main parts are solid black, but relieved by occasional bits of detail in white.

LESSON NINETEEN

Without attempting to moralize it may be stated as an indisputable fact that a large percentage of newspaper cartoon strip humor is based on cruelty. In this it does not greatly differ from most other humor. The climaxes usually show someone in distress, mentally or physically. Take one of the most popular strips, Mutt and Jeff, does not the last panel almost invariably end with the littlest member of the firm with his head in contact with a brick propelled by Mr. Mutt? And so it is with at least a dozen other of the most admired of the comic series. Far be it for the humble author to take up the probably impossible task of reforming the popular taste in such matters.

Take the sketch of the inoffensive fat man in the first panel; nobody cares for him, scarcely smiles at him, and the pensive billy goat receives little more attention. But bring the two together after the fashion shown at their right and the combination may be provocative of some degree of hilarity on the part of the observer. The laugh is on the old chap with excess baggage in the way of adipose tissue. In the next sketch the haw-haw is on the poor animal that doesn't believe in signs. Even the



next cut showing bits of shredded goat evokes no expression of sympathy or grief. And from the cartoonist's standpoint it is a good thing that things are thus, and helps make his life just one prolonged holiday—almost.

See if you can't make a "lay figure" of a goat. I have one (a lay figure, not a goat) and when I feel grouchy I take it out of its envelope—and in five minutes I'm the most cheerful cuss east of the Mississippi.

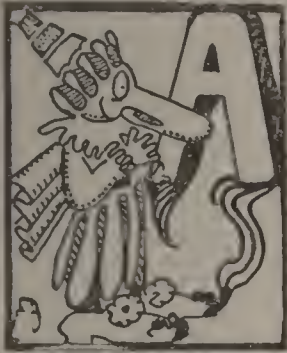


The characters seen above were drawn by means of tracings and "off-sets." The heads it will be noted face the same way while the bodies are reversed. The effect is that of four separately posed figures.

Notice how many curved lines there are in the drawing of this initial. They say nature abhors a vacuum, and I might add that she does not seem to dote to any alarming extent on straight lines. We build on straight lines; the plumb line is straight enough for even the most Puritanical, but where in nature do you see a straight line?—not on your face or body, and you know what is said about man being the most noble, etc. Even tree trunks, limbs and twigs if seen closely have no perfectly straight lines and — but why get into an argument? Let's go on with our lesson.



LESSON TWENTY



ALMOST invariably, initial letters are pleasing to the eye, and amusing too, especially when beginning a wordy description relating to affairs which have preceded in a comic series. If the strip has been running for quite a while, it may be taken for granted that there are new readers who are unfamiliar with the thread of the story. It is well, therefore, once in a while, to relate briefly some of the previous adventures—to tell the gist of the plot in a few words, occupying the space, say of one panel. Thus, for instance:

Nip, a sagacious dog, and Tuck, more or less piratically inclined, after a number of hair-raising adventures, have secured a map showing the spot on a desert island where a presumably large hunk of loot has been buried. They have secured help and money by inducing Finley Flub to help them. The dreadful tale now proceeds.

For exercise, make an initial N to suit the above quoted explanatory paragraph. The initial word "Now," which you will find on another page, will give you a hint of what will be appropriate. But don't copy the initial word. Use your imagination and get up an original design. Draw it twice as high and wide—that is, about two inches square.

LESSON TWENTY - ONE

Sketch the faces of your family and friends. Then make caricatures from the sketches. It may be just as well to keep these "under your blotter." Many people—especially the ladies, are sensitive, not to say supersensitive about having their features burlesqued, so to speak.

You will find one additional feature added to the good qualities of your dog, or that of your neighbor's. He or she won't mind being caricatured, and the more onery looking the canine model is the better for your purpose. Study the brute's movements and make quick sketches, for unfortunately unless he (let's presume it is a he) is sleeping, he won't pose long in one position—especially if his pet flea is busy eating, he won't pose long in one long meal. You will find this splendid practice in action drawing. This goes double for cats.

In the three drawings of these dogs you will note that they are identically similar in outline, but rendered or treated differently.

The forlorn looking specimen of the canine kind is a reproduction of a pencil sketch in outline and presents an example of the right way to make a pencil sketch.



" 'It's a dog's life,' to be sure,—who ever heard one of us purps really complaining about our existence. We may look sad, but can't help our looks. The saddest looking dorg may be the happiest inside—and think how much interest one of us gets out of a hundred-foot walk compared to that of the master going the same distance. 'J'ever notice?' "



The only way to make a dog wag its tail, in a picture, is to make a few light lines radiating from the base of his tail—and just as long as that caudal appendage. (Note—Must look up “caudal” and see just what it means. C. L.)

LESSON TWENTY - TWO

The intervals of time and distance may be represented at times in the strips without taking up too much space. For instance, on this page, the man walking shows by his gait, in the second sketch, that he is weary and therefore footing it afar. To accentuate this the aspect of the scenery adds to the effect of distance; for it is evident that the old fellow has passed a hill in his journey.

In the two sketches shown to the right, the interpretation of passing hours is plainly evident. To have indicated a possible quarrel between the loving twain, it would only have been necessary to have reversed the figures of the pair, the moon rising on their propinquity and later showing a space between them to tell the story, with the moon well up above the horizon, just as it is in the second panel.

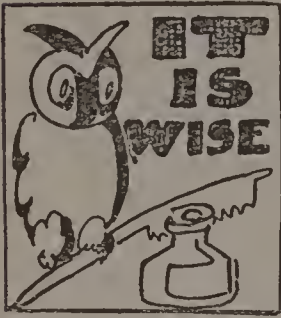
Similar effects, of course can be obtained by varying positions of the sun.





Just make a sketch of these two panels, but reverse their positions and see what a different tale they tell.

It all depends, as it were, on whether the moon is rising or setting.

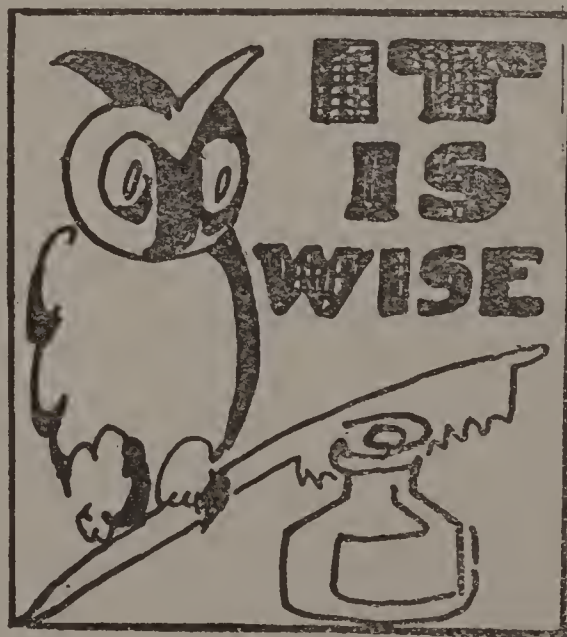


to keep a scrap book; not the ordinary kind, but a loose-leaf affair. A home made one will answer all purposes. Somewhere around 12 x 18 inches in size for the pages will do. Manila paper cut to size for the material, and the cover of an old book, and there you are. Of course you will have to have scissors and paste. Number your pages and also number each scrap to correspond to the number of the page on which it is pasted. When pasting, merely "tip" the scrap to the page—that is, apply just enough paste to the corners to keep them from falling off; then when you want to use the scrap it can be pulled off easily. Having the page number on the clipping it can be restored to its place on the page.

When pasting the scraps, do so methodically. Keep your men, women, children and animals on separate sheets. Also, separately, have sheets for inanimate objects such as automobiles, furniture, houses, locomobiles, landscapes, costumes—anything and everything. Keep your blank sheets apart, for convenience—but in stock as it were. If you have, for instance, quite filled a sheet devoted to dogs, and wish to start another one, number that page 17B, for instance, and thus you will keep your subjects undivided.

I appreciate the value of scrap books the more because an unhappy series of circumstances has deprived me of their assistance while I am compiling this little work. This makes it necessary for me to write and draw nearly everything "out of my own head," which operation, however, conducive to originality, is a great wear and tear on my scanty supply of grey matter—whatever that is.

The scrap book, being loose-leaf should be protected by having three sides of the covers provided with easily tied strings or tape.





IT IS PARTICULARLY desirable to preserve for future reference all objects that may seem difficult to draw from memory such as —

Elephants,

turkeys, on the hoof, and on the platter.

Horses, in various attitudes,

dogs, cows and rats—ditto.

Any other bits of natural or unnatural history.

Santa Claus, Columbia, Uncle Sam, Johnny Bull and other typical and representative foreigners, male and female.

Father Time, Cupid, Neptune and other mythical fellows.

Skulls, skeletons and shipping (including both kinds of schooners, even if one is extinct).

Airplanes—especially airplanes.

Farmers—the cartoon kind, that exist in the cartoonist's imagination.

Ditto old maids.

And so on, ad infinigan.

When drawing an initial for publication purposes, all pictorial matter (like the book in the initial word "It" for instance), should be placed at the left and underneath of the initial itself. If the ornamentalations extended too much at the top, it might crowd the upper margin of the page: if it extended to the right it would be apt to interfere with the proper jointing of the initial with the type matter at the right. Extending the pictorial matter a little at left or bottom, or both, is permissible.



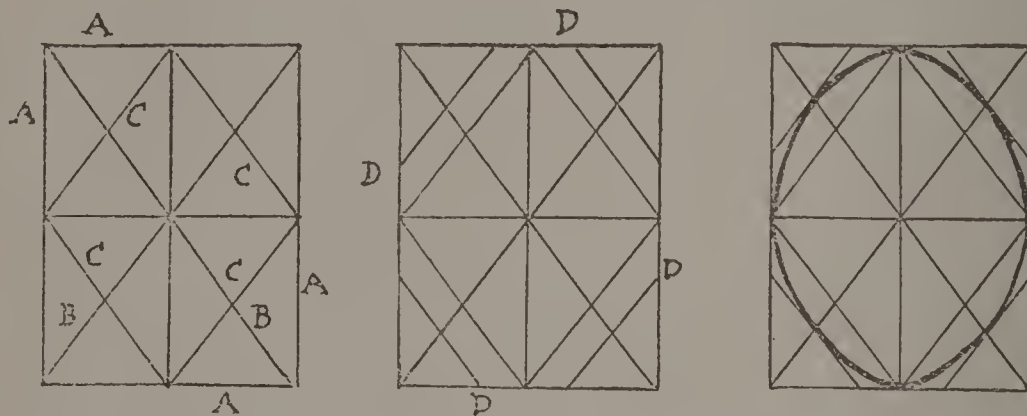
LESSON TWENTY - THREE

The usual method of making a reduced or enlarged drawing of any copy is to divide the copy into squares, and then make corresponding squares on the drawing paper on which the reduced or enlarged design is to be made. This involves accuracy in ruling off the two sets of squares, beside the necessity of numbering all the outside squares, tops and sides, in order to identify them.

In the aggregate I wasted many, many hours of time by using this time-honored system, until I stumbled on a method, which I believe entirely my own and by which I saved much time and gained increased accuracy.

Instead of making many squares, I needed only one—the outside border lines of the thing to be copied, whether same size, reduction or enlargement, didn't matter.

Figure 1



In Figure 1, the square or rectangle, rather, is represented by A. A. A. A. This I bisect by the two long, oblique, or slanting lines B. B. Then the center horizontal lines are drawn. Next the lines C, C, C, C. If an oval is desired, lines D, D, D, D, as shown in the second diagram may be added.

On the succeeding page I show how the large copy at the left is divided, and then reproduced in part in the smaller one at the right. In this case only the tall chap was needed and something else was to be added in place of the fellow on the stump.

For exercise, draw the large square twice as large as shown here. Draw lines in this succession—A, B, C, D.

Now draw a rectangle the size of the large one shown here, and divide that as shown in the smaller one, that is, A A, B B, C C, D D.

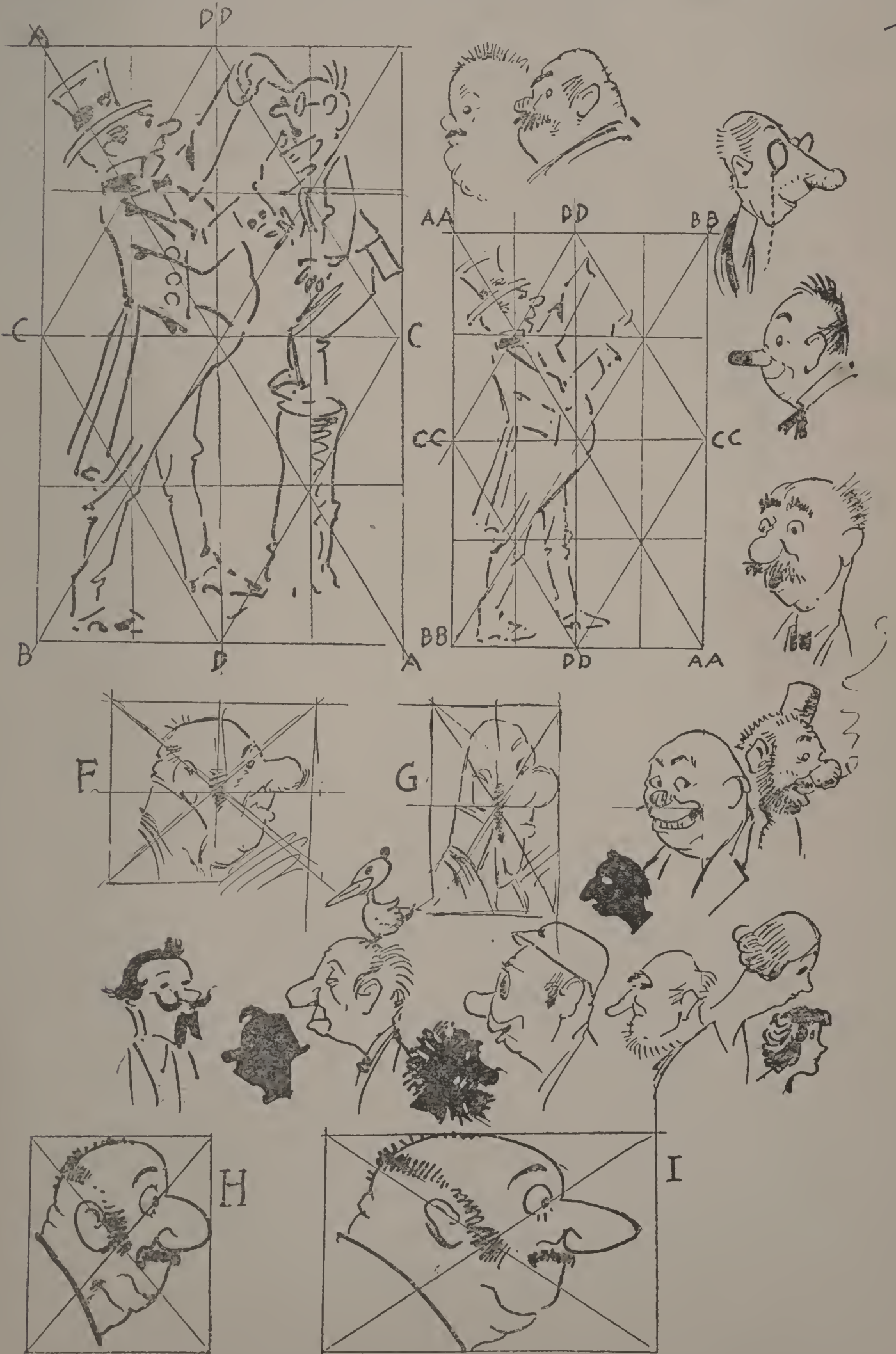
Proceed to draw, in reduced form, all the detail in the big sketch, including the little fellow on the stump.

Make other enlargements of various other faces and figures. You may make enlargements (by eye) of any of the faces here shown and then reduce them or enlarge them, as you choose.

In figure F the fat fellow is reduced in flesh by making a slim panel as at G. Reversely, at I, the man in H is rendered quite squat-looking by reversing the operation.

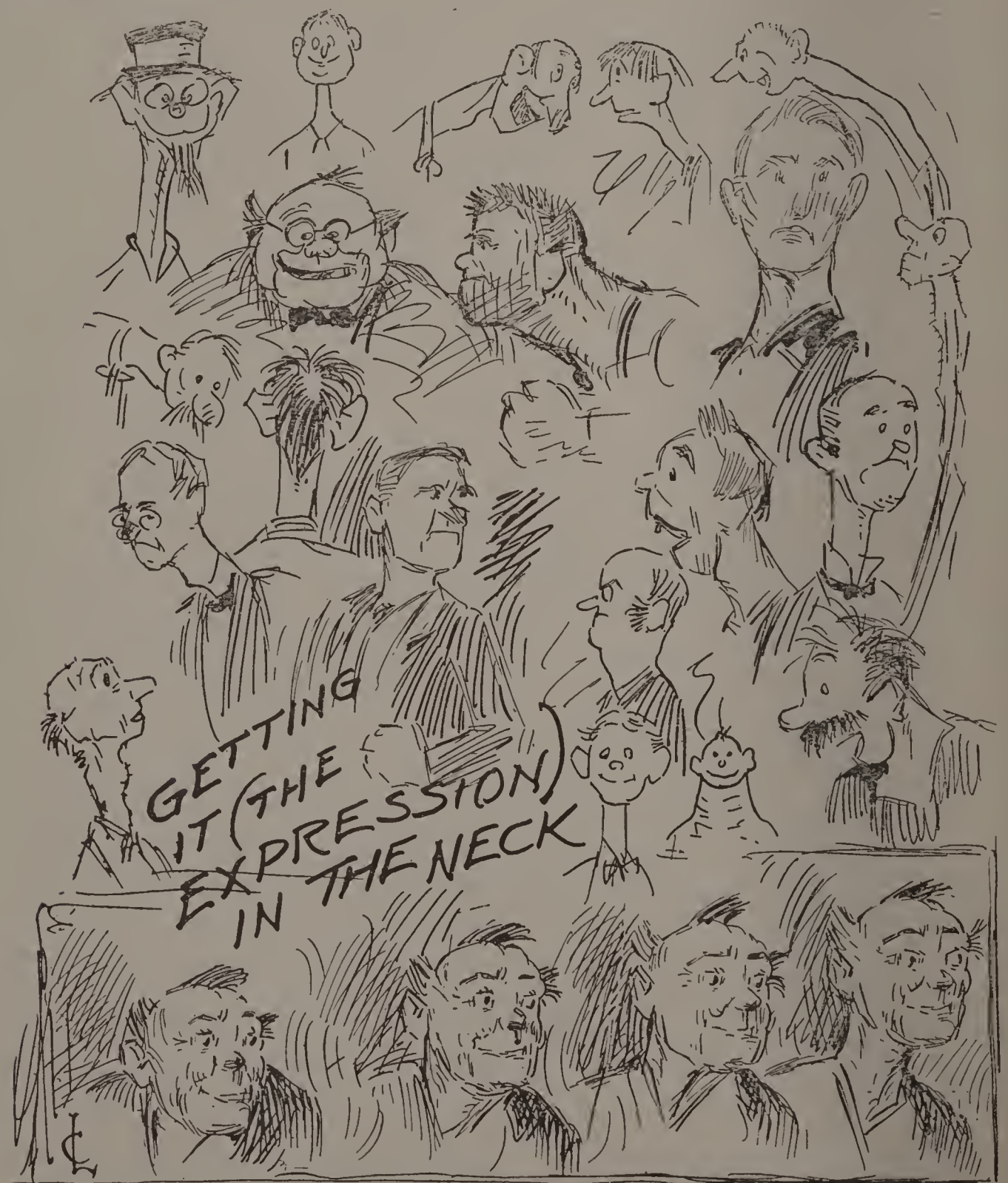
You will find that it will hardly be necessary to number the divisions (as you would have to do with the squaring-off method) for the reason that the varying positions of the triangles show you "where you are at."

You will find this a fine method for copying any picture that you do not wish to mar by pencil lines. In such a case simply put pins at A, B, C and D and use thread instead of pencil marks for the lines.



Is it not so that the giraffe, the ostrich and the turtle have expressive necks? I'll say they have! And so have geese and several other members of the animal kingdom, come to think of it! But man is left out in the cold when it comes to the possessing the gift of expression of the neck. Of course we speak abstractively of "rubbernecks," but that is figurative. To the rescue comes Br'er Cartoonist. He makes the rubberneck literal and concrete—even if he can't make the cranium above appear concrete in construction. However, he beats nature to it when it comes to showing expression in the connection link between body and head.

A very frank friend once said to me, "Led, old man, don't ever try to tell a joke unless you've a chance to make a diagram to go with it." So here goes for a diagram, a bit scratchy, and incoherent, too, but it accentuates my point.



FEB 21 1924

Don't Be a Reprobate

A few good drawings ever win admiration,
But a whole slew of poor ones meet reprobation.

C. L.

CARTOONING MADE EASY

A COURSE OF INSTRUCTION IN
THIRTY UP-TO-THE-MINUTE LESSONS
IN FOUR BOOKS

BY CHARLES LEDERER

For twenty years Chief Cartoonist New York World and other Metropolitan Dailies (1883 - 1903). Founder of the Lederer School of Drawing (1904). Author of "The Junior Cartoonist," "Drawing Made Easy," "Lederer's Progressive Drawing Lessons," Lederer's Art Course," etc., etc. (1907 - 1923).

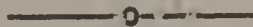


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CHARLES LEDERER



THIS IS BOOK III.
(Lessons 24 to 27)

ALL ILLUSTRATIONS BY THE AUTHOR



JUDY PUBLISHING COMPANY
Business Managers of
LEDERER SCHOOL OF ART
1922 Lake Street
CHICAGO

DEC 24 '23

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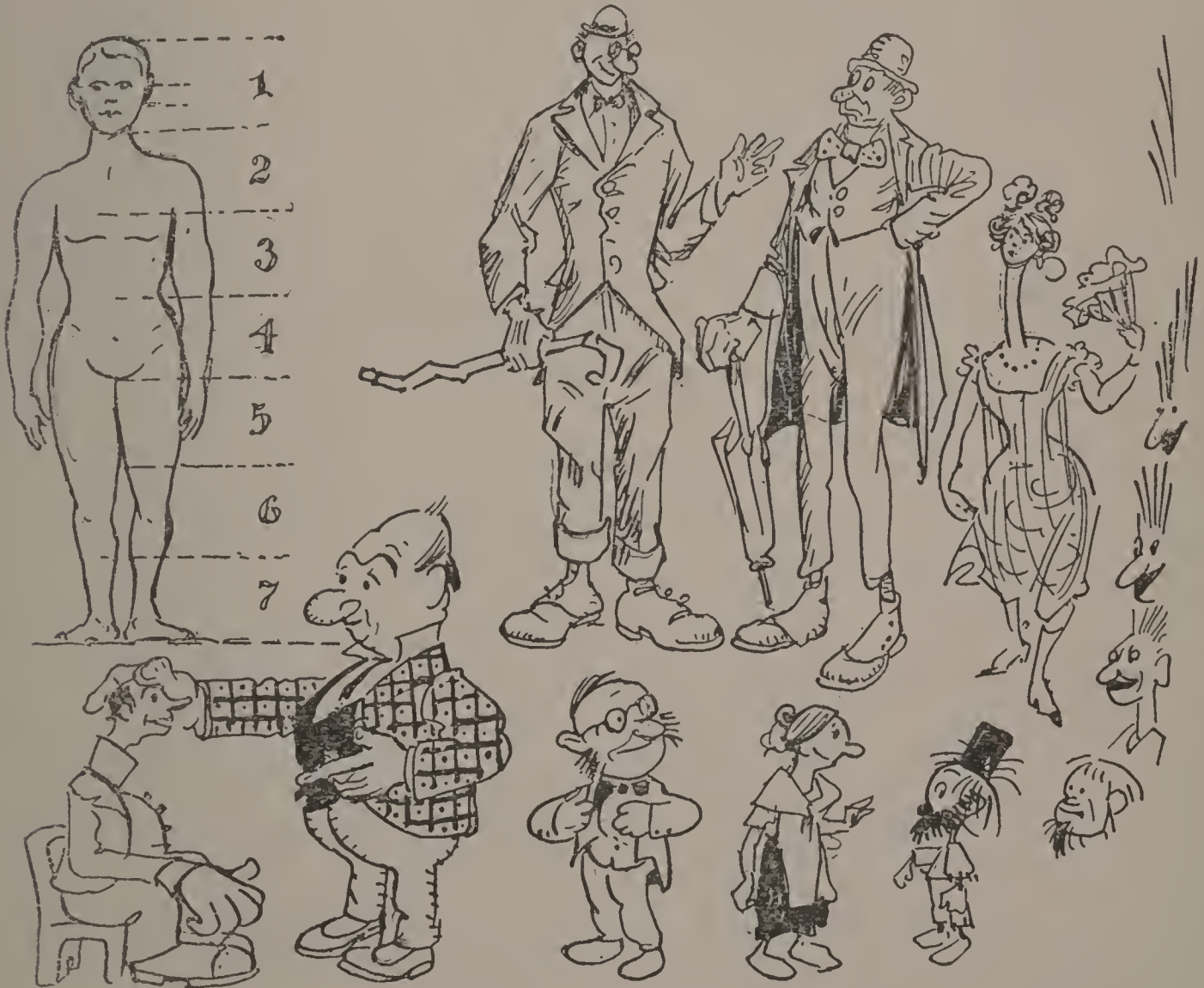
210 |

.L4

Perhaps the main difference between the cartoonist and the illustrator is that the former tries to distort, while the latter attempts to reproduce what he sees or imagines in nature. The illustrator has to study hard, the cartoonist depends little on such study, but devotes himself to developing his imagination and sense of humor—and the grotesque.

The regular artist studies proportions. The cartoonist applies himself to disproportions. For instance, take the proportions of the human figure shown below, the normal ratio is seven heads to the length of the body. The cartoonist ignores this rule and usually makes his figures with heads much bigger in proportion. Some few go quite far to the other extreme and draw their characters nine or ten heads to the body, but these are exceptions and have not achieved popularity to any great degree.

On this page are shown a few specimens of the stunted head style of cartooning and the other kind.



CORRECTING ERRORS IN PEN-AND-INK

If a slight mistake has been made in an ink line, it may be corrected by the use of the tube of white which is furnished with the LEDERER SCHOOL OF ART outfit.

Squeeze a little of the white into a small dish, saucer or butter plate), and if it is too thick, dilute it with a drop or two of water. Then use your brush with a little of the white.

Use the white sparingly, for if applied too thickly it may crack and peel off.

If the error to be corrected is a serious one, such as an entire line of lettering to be drawn over again, do not use the white. Wait until the ink is dry. Then cut a strip off of a sheet of the gummed paper supplied with the outfit. Cut it to fit the space requiring correction, leaving a little margin, and paste this on the part to be changed. Wait until the gum is dry and then make your lines in pencil, going over the letters with ink.

For other corrections, such as a face, hand or any other part of a pen drawing that is inked in wrongly, proceed in the same manner.

Try to draw correctly in the first place and avoid a patchy looking production.

This book besides the lessons contains a quantity of hints and general instruction necessary for the student of cartooning. While this does not come under the head of "lessons," such instruction is important to the student who has advanced and gained proficiency in his studies.

The exercises in this next and succeeding lessons are for pen and ink, as well as for pencil work.

LESSON TWENTY - FOUR

Make separate sketches of a number of characters, eight or ten, say, that may be adapted for use in the strip series. Draw them the same relative heights that they would appear if placed in each others company. Select or sort them out in groups of two or three; see that they are suitable to each other. And by that I mean that they are in contrast. Take for instance a large stout party with a full equator and pair him off with a cadaverous individual with a concave center-piece. The large party might be quite or almost devoid of hair, while the ramrod-like citizen could sport hair enough for a young mattress. If both are well dressed, and a third character is desirable, seek one who is apparently down on his luck, as far as raiment is concerned.

Start them out on their checkered career. Mark off squares on scratch paper, with space enough in each to make notes of what each character is to say or do. Pick out some joke and let each have a part; or two of them might do all the "talking," while the third character, if there is one, might be a sort of innocent bystander, betraying only disgust, surprise or merriment at the doings or sayings of the others.

Look over your collection of joke-clippings. No doubt but what you will find one that you can alter to suit the occasion. At the moment of writing this I have no such collection.

In a general way very little detail is requisite for a strip cartoon. I might almost say the less the better. Unless the story told depends to a certain definite extent on some object outside of the characters themselves the background should be very much subordinated. This is especially so because too much detail is confusing to the eye and is apt to dull the entire effect. The human figures should with few exceptions, dominate the picture—take up the greater space. The lines outlining the figures, human or otherwise, and the minor accessories in direct connection with them should contain heavier lines, more pronounced, than those indicating the background and minor accessories.

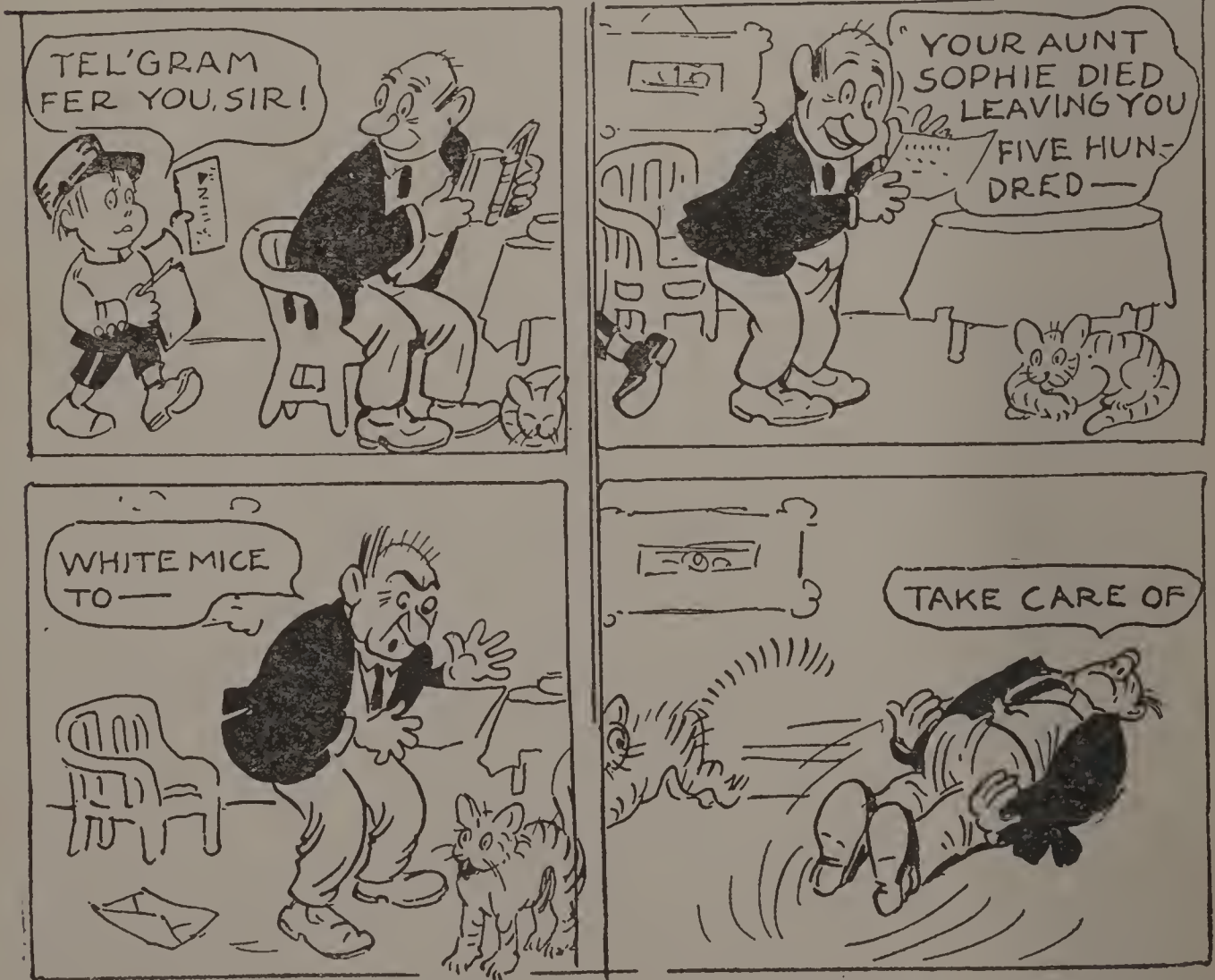
The backgrounds should be drawn last—the figures first, then the balloons, with their contents, then the backgrounds. One reason for doing this is to save work. If you were to sketch in all the background before the balloon-space, the former would have to be erased to make way for the enclosures for the lettering.

This page shows the rough, preliminary sketch for a strip and the subsequent finished pen drawing of the same subject. Under each of the panels is scribbled the text for the balloons with corrections. Always be quite sure what you want to appear in the balloons, for I must reiterate the warning that corrections are easy before and difficult after the pen-and-ink work is done.

Under the rough sketch is the completed strip.



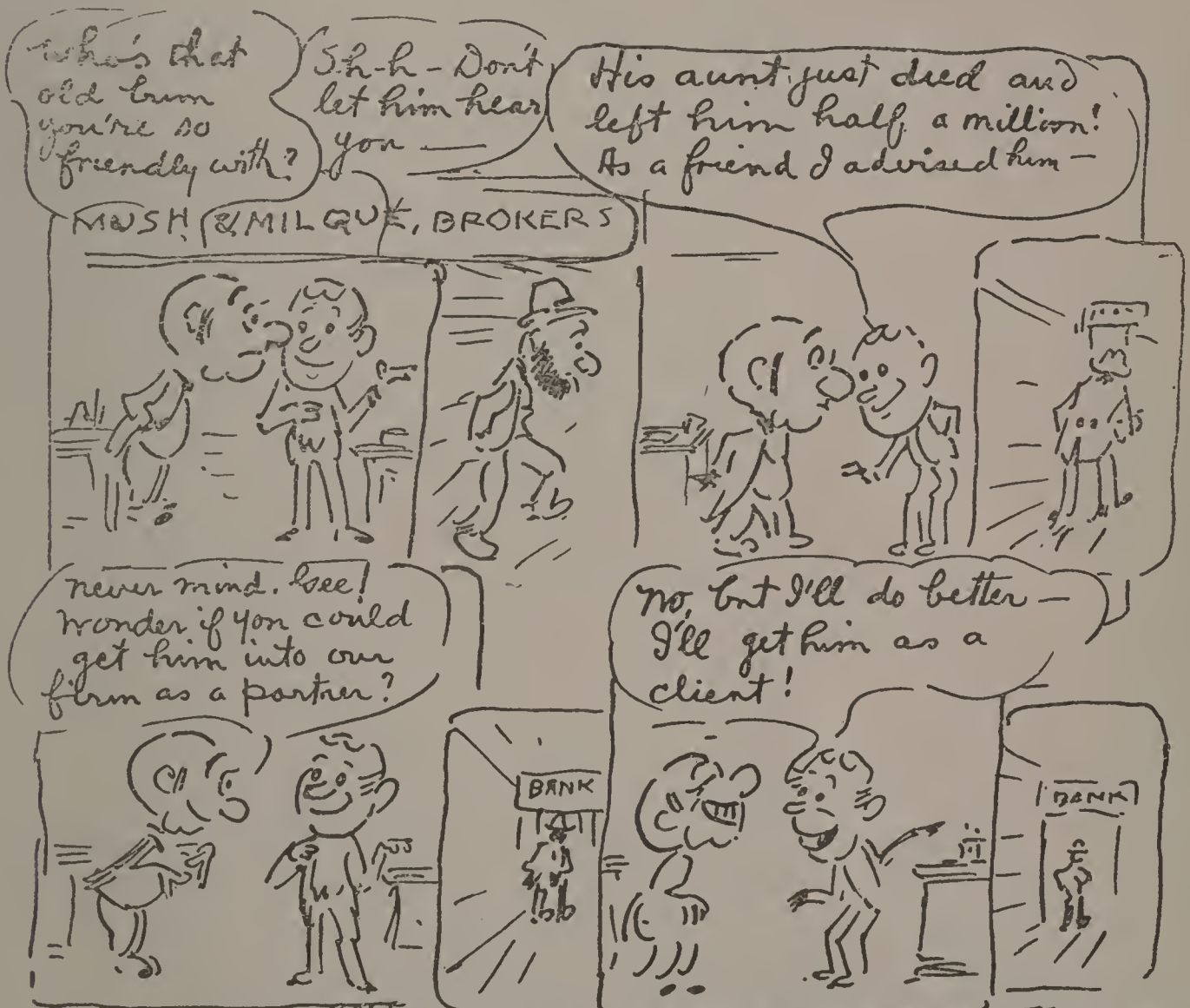
Tel'gram for you, sir
 "Your Aunt Sophie
 has died leav-
 ing you ~~with~~
 five hundred —
 — white mice }
 to — }
 — take care of "



It is my belief that any newspaper that uses comic clippings as fillers for its column-ends daily provides with these clippings a sufficiency of ideas and brain ammunition for at least one comic strip a day. Mind you, these borrowed jokes usually only supply the suggestions—it is up to you to carry them out to completion.

Therefore, I will pick up the first newspaper at hand and see if I can't commandeer a workable joke—at least one that will readily adapt itself for my purpose. I assure you that this is the actual experience of the moment.

I find this comic item in the Chicago Evening Post of the day on which I am writing (September thirteenth, 1923):—



HALF THE MILLIONAIRE TRAMP'S FIRST TRIP TO THE BANK

More Profitable Scheme

Junior Law Partner—We must take our head clerk into partnership. He has had a half million dollars left to him.

Senior Ditto—Into partnership? No, no! We must part with him on good terms and get him as a client.

Let's adopt the idea—not the characters. We will sketch two of the characters and make stock brokers of them, letting them stand outside of their place of business. Another sketch will portray a very shabby individual (the fortunate heir).

So I have made a few rough sketches showing how the idea may be worked out.

These you will find on the preceding page.



And here is another—from the Chicago Daily News of the same date, just a few lines about a chap in a restaurant getting impatient at the delay in executing his order of fried perch.

Finally, in sarcastic tones, he asks the waiter what sort of bait he uses. The idea needs no change—only expression—and we can use it in the manner shown on the adjoining page.

If I intened to submit this for publication, I would redraw the strip with the figures reversed. That is, place the waiter on the right of each drawing, so that the “chatter” would appear in its proper order; that is, from left to right, so that the balloons would read thus: “Gimme some of that trout.” “Very well, sir.”

Sometimes it is practically impossible to place the spoken lines in their right progression, but in this case a reversal of the figures on the drawing would bring all the “talk” in its proper sequence.

And another thing—I would look at my watch or a clock and get the dial on the clock in this scene in its proper manner. See if you can draw a clock or watch dial correctly—from memory. Try it. I am not referring to a dial with Arabic numerals, that is, 1, 2, 3, etc., but the Roman numerals 1, II, III. etc.

For this lesson exercise take either or both of these subjects and finish them in regular strip style. I am only giving you the rough idea. No doubt, by this time, you are sufficiently advanced to take skeletonized ideas and elaborate them.

Be sure and send these examples of your work to me for criticism, correction and advice.

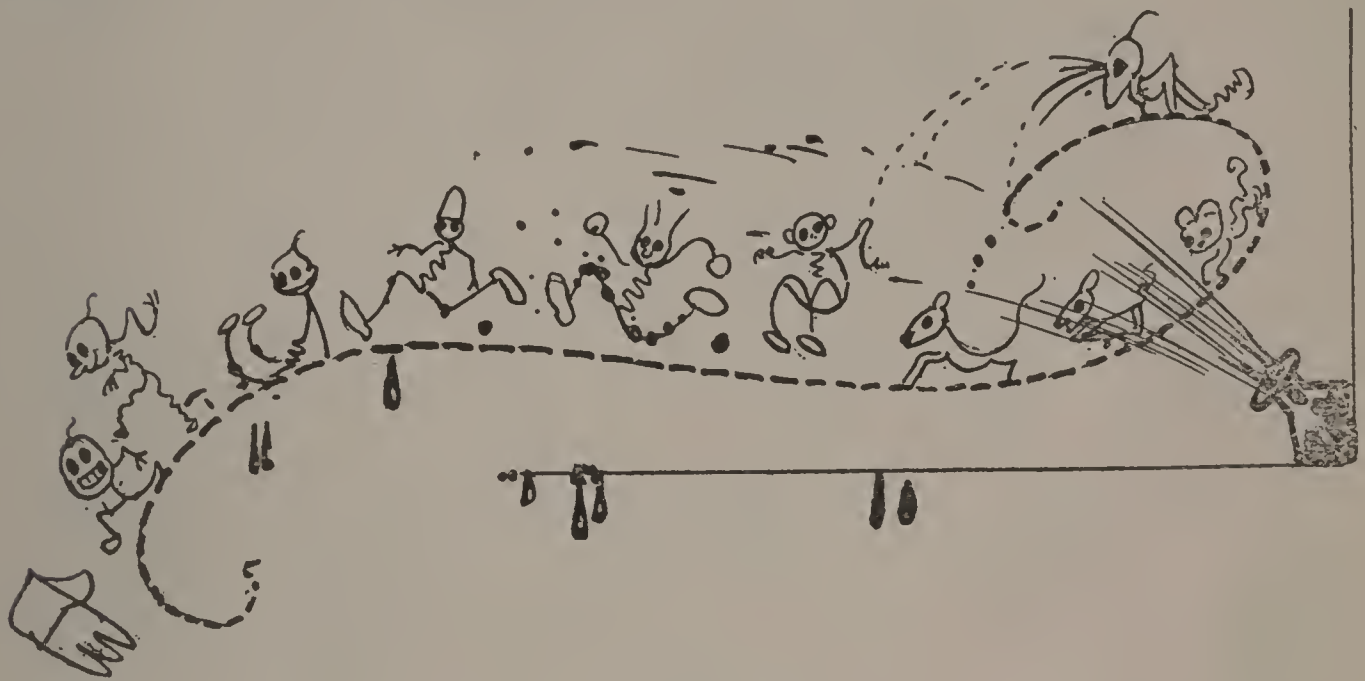
Many of the oldest jokes known to man are daily being revived shorn of their mildewed whiskers and made to masquerade as material for up-to-date cartoons. Here is a joke told to me many years ago by a Holland humorist on his native heath. It ran something like this: A man was found guilty of disrespect of authority by calling a bailiff a monkey. Having paid his fine the culprit turned to the magistrate and said, "So it is unlawful to call a bailiff a monkey?" "Most certainly," agreed the court. "Is it also a breach of law to call a monkey a bailiff?" "No—I think not." "Well, then," said the offender, bowing with exaggerated courtesy to the bailiff, "I wish to bid you a very good morning, Mr. Bailiff!"

So just as an example of how a timeworn jest may be rehabilitated, I



resurrect the above related one and present it anew, dressed up in modern comic strip form, as shown on the opposite page.

Almost any joke ending with a climax may be adopted, by means of the slightest literary ability. Professional cartoonists who do not possess that employ writers to hunt up funny stuff and lay out a little scenario of the plot by sections, usually four in number, with the necessary chatter for the balloons.



LESSON TWENTY - FIVE



OCASIONALLY send me examples of what you can do in the way of original examples of work of this kind.

The lettering may be made all in capitals ("caps"), or large capitals and lower case ("small") letters, which the printers term, u lc—(upper and lower case).

But if you use upper and lower case, you must have a knowledge of the proper use of capital letters—which many cartoonists do not possess.

An optimistic editor once asked me to draw a chap with an expression on his face indicating that he was thinking of his early childhood. He (the editor, not the chap) had just raised my salary five bucks a week, so I had to humor him, but when he saw the illustration the boss sadly remarked that the fellow looked as if he was thinking of rent-day. That was years ago. Today I would have solved the problem by sticking a cloudlike form above his head with a kid in knickers, and the legend, "Mee chee-ildhood days," and that would be that.

Nowadays, whenever the strippest wants his character to do any thinking he puts the thunk into a neatly scalloped cloud with the subject of his big thought illustrated with a few outlines.

On the next page are displayed a few standard illustrated thoughts. The captions below each of them are quite superfluous, but I put them there just because there was room for a number of variations in styles of freehand lettering.

It is good practice, in simplified but expressive illustration, to draw these "thunks."

Practice the following subjects and see what you can do in the way of expressing them in brief form:



- Expectation of a cold reception.
- Expectation of a sudden wealth.
- Expectation of a legacy.
- Fear of expectation of arrest.
- Fear of expectation of a lawsuit.
- Fear of expectation of imprisonment.
- Expectation of a visit from the undertaker.
- Expectation of a visit from the mother-in-law. (obsolete)



INDICATING THAT
THERE IS TROUBLE—
—AND NOTHING ELSE—
BREWING AT HOME.



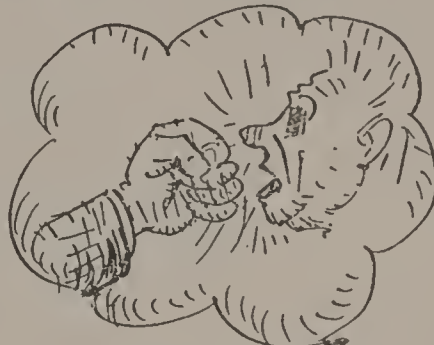
Sign that someone
has fallen for the
little blind god



MEANING BLOOD-
THIRSTY THOUGHTS
—SUCH AS R-R-RE-
VENGE!!!



PLEASING
PROSPECT OF
A FUTURE HOME.



HAUNTED BY FEAR
OF GETTING BIFF-
ED IN THE JAW.



SOMETHING PRO-
JECTIVE IN SIGHT
(WITH A KICK IN IT).



SYNONYMOUS
OF FLYING JACK.
—VANISHING WEALTH.



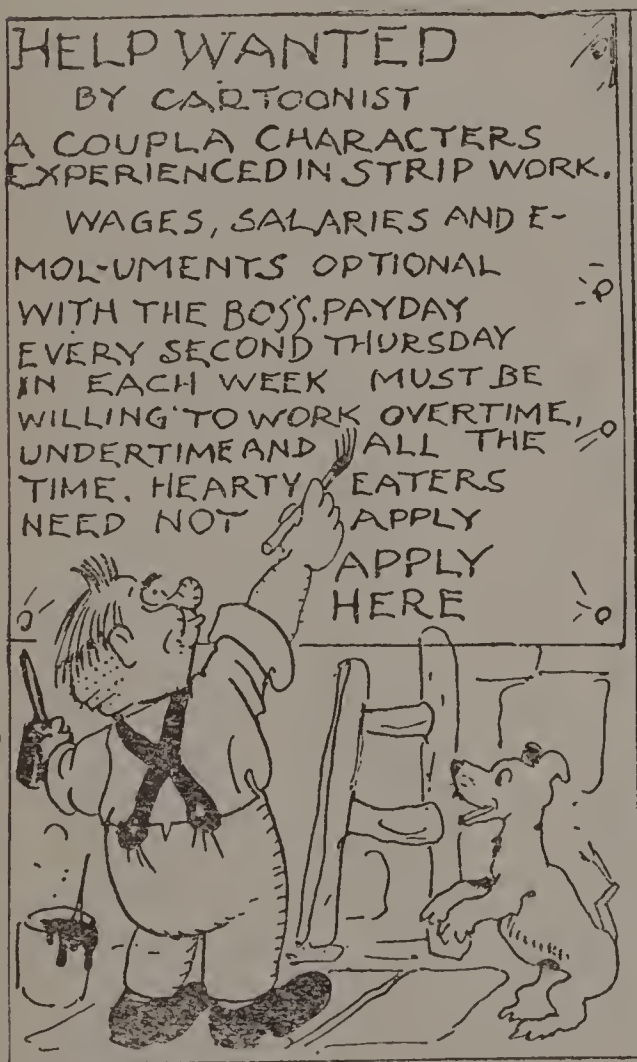
Just before coming to—
or just after a knockout.
A substitute for stars.



TRADE MARK OF
OLD MAN MORPHEUS
THE GOD OF SNORES

The fine, even tints you often see applied to cartoons drawn for line etchings are not placed in the drawings by the artist, but are added in the engraving room by the Ben Day proces. Poor Ben, alas! I knew him well. Anyway, some time in the seventies Ben Day, an artist invented a method by which various tints could be transferred from transparent films of cel-luloid to any desired portion of the design. He transferred the tints directly to the drawing, but they are now put on by the etcher during the etching process. This and the next page are examples of the same drawings with-out and with the addition of Ben Day. Wonder what they would call it if his name had been William Witkinhofenson?

An extra charge, by the way is made by engraving concerns for applying Ben Day to an etching.





LESSON TWENTY - SIX

The shop term for the spaces in which the spoken words are confined are called "balloons," no matter what their shape.

The lettering is an important feature, and the matter of making the letters is well worth careful study. They should be made very plain, devoid of little flourishes or any faddish dewdads. Capitals are used almost exclusively.

Rules to be observed are these:

Very little space between the letters of a word are required. On the other hand do not crowd your words.

Make all your letters vertical. Avoid mixing slanting with vertical letters.

Do not attempt to letter without first drawing faint parallel lines. Sketch lightly with pencil before inking.

A good plan is to cut slots or openings in the form of parallel guide lines out of a piece of cardboard. Almost any business card will answer the purpose. Cut out two or three for lines of letters of various heights.

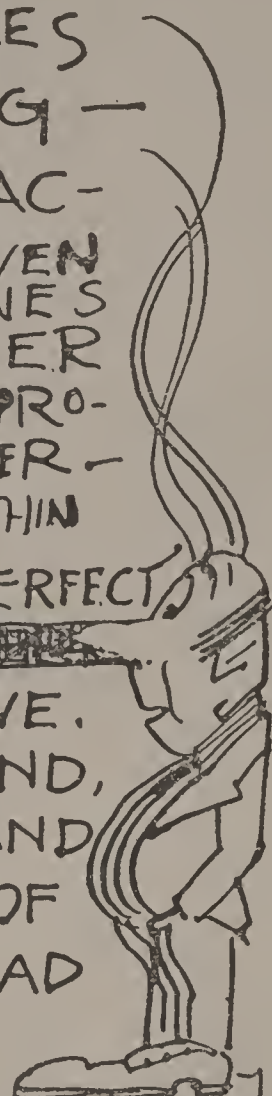
A pen whose point has become blunted by use is best adapted for lettering or a new broad-nibbed pen may be used, but a new, fine-pointed pen never.

In lettering your cartoons, if they are intended for publication, bear in mind that all drawings (with rare exceptions) are reduced in size before being printed. Broadly speaking, the reduction is one-half—sometimes more, sometimes less. Therefore a drawing four by four inches will appear when printed two by two inches, if it is half reduction. By the same reduction a drawing ten by seven will appear five by three and a half inches—and so on. Now, the smallest type in general use in newspaper is called 6 point type, which means six seventy-seconds of an inch in height. That is to say, the capital letters are one twelfth of an inch in height. So you see, that in a half reduction cut your letters should be drawn not less than 12-point type, (meaning type 12 seventy-seconds of an inch, or one-sixth of an inch.) If the reduction is to be a little less than one half, make your letters about an eighth of an inch high. If the reduction is to be greater, as for instance a drawing six inches in width reduced to two inches wide make your letters 18-point high, (three twelfths or one-fourth of an inch), so that the "two-thirds reduction" will bring the letters down to the final 6-point size. Smaller type, such as 5 and 5½ point are sometimes used in newspapers and magazines, but you had better err in safety and make your lettering too big rather than too small. For sizes see page 83.

Draw parallel lines, very faintly for all your chatter. And sketch your words with pencil before inking. Changes are then easily made and you will more readily avoid crowding. Erasures of the inked letters are usually difficult, and afterwards noticeable.

THESE ARE EXAMPLES
 OF BAD LETTERING —
 ALINEMENT AND SPAC-
 ING IS BAD — UNEVEN
 THICKNESS AND LINES
 TOO CLOSE TOGETHER
 — LETTERS NOT IN PRO-
 PORTION TO EACH OTHER —
 — SOME THICK AND SOME THIN

THESE ARE NOT PERFECT
 LETTERS, BUT SERVE.
 THEY ARE FREEHAND,
 RAPIDLY DRAWN, AND
 HAVE THE MERIT OF
 BEING EASY TO READ



More space between each
 line is required when up-
 per and lower case (capi-
 tal and small) letters are
 used ~ abcdefghijklmnopqrs
 tuvwx yz and &c., ad infinitum =

Sometimes a simply
 ornamental initial adds a touch

LESSON TWENTY - SEVEN



FIGURE 7 shows the alphabet in what printers term "24-point." Figure 2 is reduced one-half of Figure 1, and is called 12-point. Figure 3 is half the height of Figure 2, and is called 6-point. Each point is one-seventy-second of an inch, therefore, 24-point is one-third of an inch, 12-point is one-sixth of an inch. Thirty-six point type is half an inch high, while type one inch high would be 72-point.

Figure 4 shows an alphabet in which the letter occupies from one-fourth to the same width and height, and, as in the case of M and W, even one-quarter wider than high. A, H and V are in square shaped spaces. The others, except, I are three-quarters as wide as they are high. Z which is omitted should be three-fourths as wide as high. The numeral 1 is the same as I and zero the same as O.

For practice, rule off squares twice as big as the copy and then make the letters and numerals. With sufficient practice you will automatically make the numerals and letters according to the right proportions.

For cartoon purposes the ends or stems of the letters need not be quite square, but just as your pen leaves them, without additional effort on your part.

Don't indulge in flourishes. Instead, I beg of you, make your words simple, and the letters forming the words as plain, as legible as you can. It is regrettable that many otherwise successful and pleasing cartoonists have adopted a slovenly, faddish style of lettering that is almost hieroglyphic—at least, nearly undecipherable at times.

The chief thing to be observed in any lettering required in your cartoons are these—

Make your letters absolutely upright, except in the rare instances where italicised or slanting letters are required.

Make your letters in each word equi-distant, that is, evenly spaced and fairly close, with plenty of space between words.

Before lettering your chatter write it on a bit of scratch paper and edit it. Cut it down to as few words as possible, being careful, however, not to make the language stilted or too abrupt. The use of slang is largely a matter of taste, depending also on the character supposed to be speaking. Many cartoonists use slang in their balloons for brevity's sake—for instance, "gonna" for "going to," "watcha" for "what are you," or "what have you," and the like.

Figure 1

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z

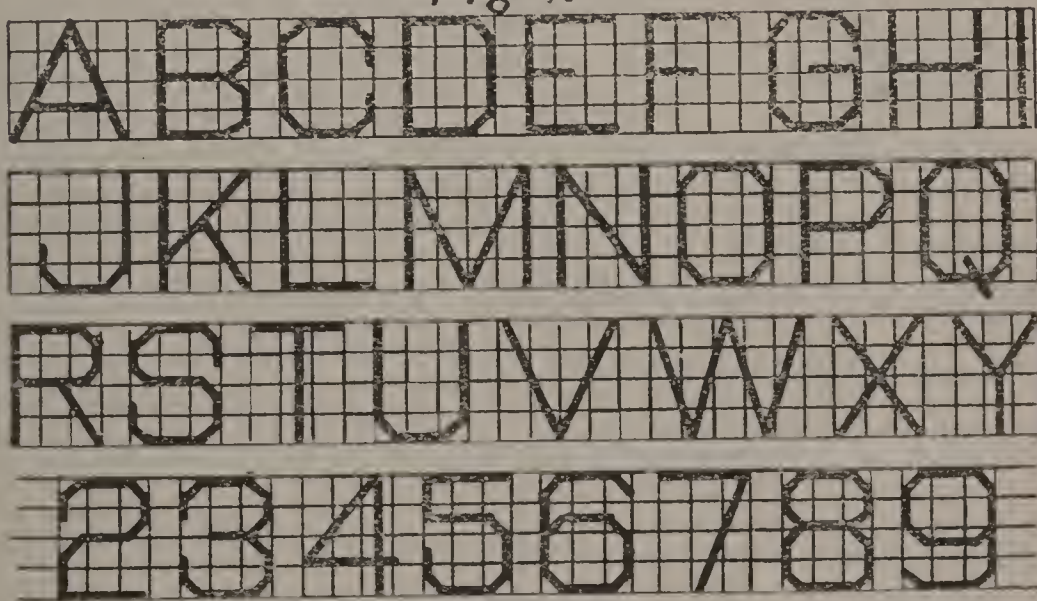
Figure 2

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z

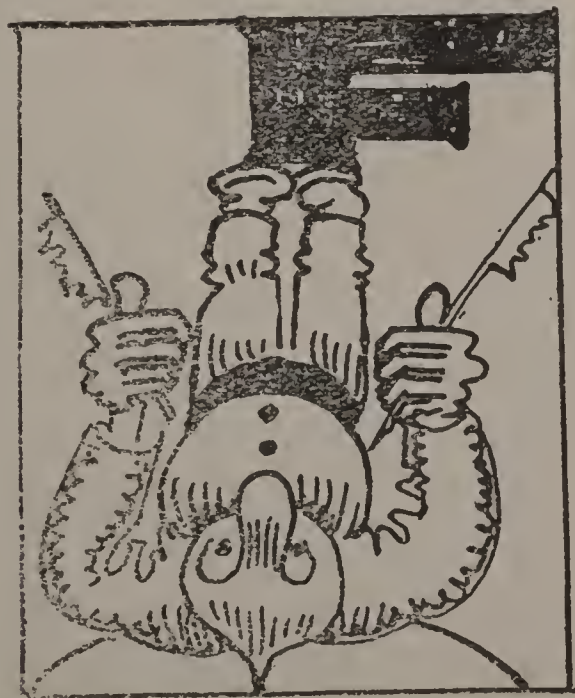
Figure 3

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Fig 4.



J.G.B.



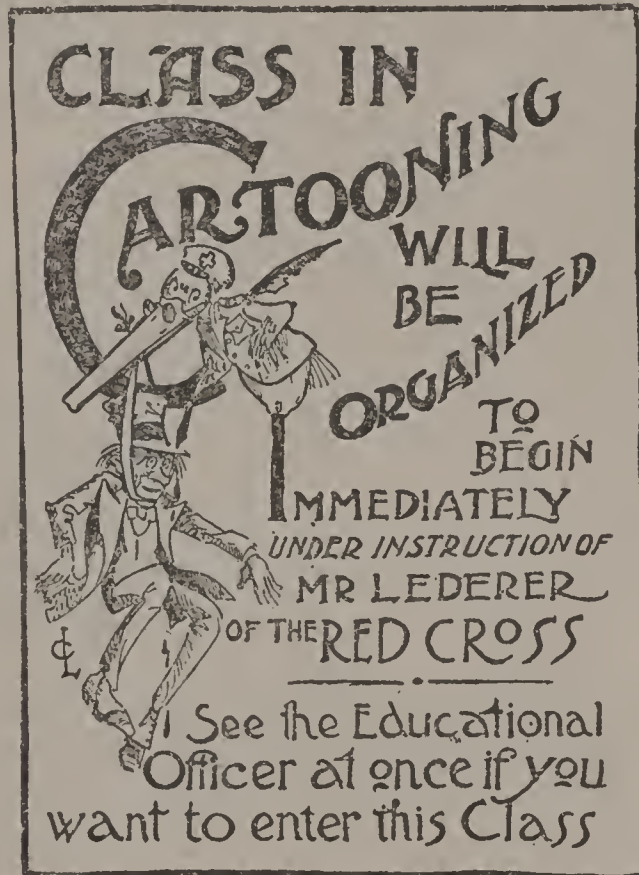
CLASS IN
 CARTOONING
 WILL
 BE
 ORGANIZED
 TO
 BEGIN
 IMMEDIATELY
 UNDER INSTRUCTION OF
 MR LEDERER
 OF THE RED CROSS



See the Educational
 Officer at once if you
 want to enter this Class

The design below appeared in the official organ of the United States Army General Hospital for wounded soldiers, at Fort Des Moines, Iowa, where I was stationed in 1918 - 1919.

A reproduction of the original drawing appears in the preceding page. The design was used on a greatly enlarged scale for poster purposes. I conducted the class mentioned until my transfer to Fort Sheridan, Ill., a year or so later.



Leave at least the space of one letter between words. Space between lines should be about two-thirds the space taken by the depth of letters. There is no exact rule in this respect, but it is better to have too much space between lines than not enough.

Make your lines horizontal and not slanting.

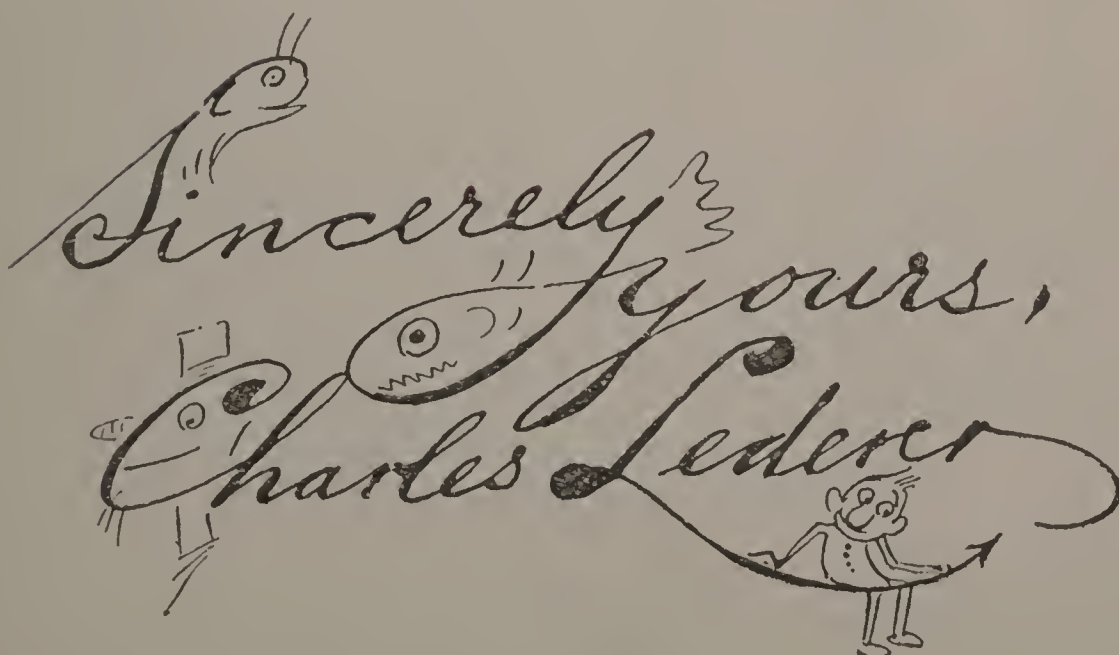
Try not to break a syllable on the break of a line. But if you are caught for a space it is better to break a syllable than unduly crowd the last letters in a line. All this can almost always be avoided if you lightly sketch the words with pencil before inking. As much pains should be taken with the script (or "print") as with the picture itself.

Avoid curly-cues and fancy work in all lettering except in such ornamental designs that really seem to beg for embellishment.

Capital letters serve all purposes in balloons.

Freehand lettering is a subject of considerable importance to the would-be cartoonist. Of course, the pictures, as far as possible, should tell their own stories, but it is certainly even more necessary in most cases that the verbal part should be clear in its message, typographically and from its simple literary standpoint. Remember, my embryo cartoonist, that when you make a cartoon you are in a way the whole thing in presenting the production—you are typesetter as well as pictorial joke constructor. It is difficult to "edit" your "copy." What you have to say must be clear in meaning and legible. Just as much so, if not more, than any other part of the publication in which your work appears. I say "just as much so" advisedly, for the chances are that your stuff will be seen and read by many who hold the editorials and everything else printed in the journal in deepest scorn. I refer to the little tots, the kiddies, who are not yet old enough to become interested in affairs in general as brought to notice in the public print, yet fly avidly to scan the "funny part."

A little knowledge of comic drawing is valuable to almost everyone. Things can be "said" in a few lines in even a crude drawing that might give offense if told in mere words. For instance someone owes you a sum of money. Perhaps the debtor is one of the sort, or the circumstances are such, that an ordinary dun would give offense. A signed note containing merely a pen sketch something like shown on page 89, signed with the name and address of the creditor would be apt to produce results. The chances are that a sense of humor would be an open sesame to the purse. Anyway I have frequently found it so. Invariably when I communicate with some big gun who has one or two secretaries to look after his mail



(replying to it themselves, even if it is marked "personal"). I (at least try to) solve that problem by incorporating a little bit of fun in the word "personal" on the envelope (see my "personals"). In most instances when I embellished my missives in this manner I have received a personally autographed reply direct from the party addressed. On one occasion having a grievance against a big express company I addressed a virulent message venting my indignation mostly in illustrated howls. To my surprise I was asked to call on the general manager. The result was that the matter was immediately adjusted to my complete satisfaction. The G. M. fortunately possessed of a sense of humor and I still number him among my choicest personal friends. Once when I wanted to intimate by letter to a fire-eating Southerner that I considered him as a liar, class A, I did so by introducing into my letter a sketch of a comic monument of Ananias, in such a way as to convey my message without resultant bloodshed. Like almost every American he had a sense of humor.

About Colored Cartoons

For cartoons intended for colored comic supplements a different treatment is usually required than for black-and-white comics, such as are printed in the regular editions of newspapers or other periodicals. The style for colored cartoons needs the most simple treatment—severe outline and solid black; no shading whatever.

When making drawings for this purpose, do not under any circumstances color your drawings. The color is applied to the proofs of the black plate after that has been made. Unless you work at "headquarters" the coloring is done by a specialist connected with the engraving department of whatever concern turns out the work.

Of course, engravings can be made direct from oil paintings, colored drawings of any sort, but that requires the use of one of the more expensive processes with which cartoonists seldom have anything to do.

The cartoon examples in this course are intended only as black-and-white descriptions. It is time enough for you to think of getting into the colored supplement game after you have, as it were, served an apprenticeship at straight one-color (black) printing comics.

Curved lines, as a rule, are more pleasing to the eye than straight ones. Therefore, avoid an aspect of angularity of line in your drawing.

I would rather have you make one good drawing in an hour of slow, careful work, than ten slovenly ones "dashed off" in twenty minutes. Speed is not desirable in your early training in the art of making pictures, whether serious or comic.



Y Truly
 Yours
 Charles
 Lederer

CONCERNING THE PRINTER

By WILLIAM LEWIS JUDY

President of Judy Publishing Company

1922 Lake Street, Chicago

I. PAPER

Paper stock used by printers can mostly be grouped into six general classes:

1. Book paper includes all newsprint, coated stock (both enameled and calendared), machine finish and eggshell.

Newsprint has a rough surface and pliable texture, and is used for newspapers.

Enameled and calendered are coated papers, that is, a smooth even surface is given them, in the process of manufacturing, by pressing a filler into them, as they pass thru rollers. Calendared paper, sometimes called super, has a lighter coating than has enamel. Calendared is used mostly for magazines and circulars.

Machine finish has no coating but its smooth surface gives it the appearance of coated paper.

Eggshell is an uncoated, rough-surfaced, soft stock, used mostly for books, formal announcements, and programs. It is the oldest kind of paper and as popular today as at any time.

2. Bond paper is a tough, smooth-finished paper usually manufactured out of rags (except sulphite bond, the lowest-priced bond.) It crackles, takes ink, is durable, and is used mostly for letterheads and office forms.

3. Ledger paper is a tough, smooth-finished stock, made from linen rags.

4. Flat writing paper, much like enameled book paper, has no coating.

5. Cardboard (and bristols) is heavy, prest stock, either coated or uncoated.

6. Cover stock is pliable, heavy paper, used, of course, for covers.

The weights of papers are not on a uniform basis. Book is classified as 40, 45, 50, 60, 70, 80, 90 and 100 pounds. Bond and flat as 13, 16, 20 and 24 pounds. All weights are per ream and the printer's ream is not 480 but 500 sheets, of any size.

Cardboard weight is usually stated in thickness, namely, from 2-ply to 10-ply.

The most common weight of envelopes is 20 pounds; sometimes the 24 pound weight is used.

Envelopes have many sizes but the two common sizes are No. 6 $\frac{3}{4}$, size 3 $\frac{5}{8}$ x 6 $\frac{1}{4}$, which is the size for commercial use, and No. 10, size 4 $\frac{1}{8}$ x 9 $\frac{1}{2}$.

The various groups of papers are furnished in standard sizes. Book paper is made in sizes 24 x 36, 25 x 38 (the basis for figuring weight), 28 x 42 and up to 44 x 64.

Cardboard is obtainable mainly in the 22 x 28 size.

Cover paper is furnished in two sizes—20 x 26 and 23 x 33.

Bond paper runs mostly in the 17 x 22 size or the double size 22 x 34. This size cuts exactly into the letterhead, 8 $\frac{1}{2}$ x 11, or the half-letterhead or in-

voice size, $5\frac{1}{2}' \times 8\frac{1}{2}$. Other sizes are 17 x 28, 19 x 24, 24 x 38 and 28 x 34.

Business cards are sized by number, namely, 117 (smallest), 88, 70, 63, 55, 48 and 36p. Round - cornered cards have passed away with the celluloid collar and the red - flannel shirt.

Cover paper commonly may be obtained in three finishes—plate (smooth), antique (eggshell), and ripple (wavy). Thickness is denominated as single thick or double thick.

Bond paper, cover and cardboard can usually be secured in all chief colors but book paper usually in white and india only.

Not all papers fold well; only certain brands do so without cracking the surface.

A few old - fashioned printers use the descriptive names for sizes of paper, such as foolscap for 13 x 16, folio for 17 x 22 and elephant for 23 x 28, but these printers will soon be dead.

Paper has a grain in like manner as wood. The direction of the grain can be found by tearing the paper; it tears more easily with the grain. It folds also more easily if folded parallel with the grain.

II. ILLUSTRATIONS

Illustrations almost double the readable interest of printed matter. Most of the public thinks with its eyes. A circular of solid type is passed by and one alive with sketches and pictures is read. The artist's creations should be used profusely; the printer will not be jealous. Rather a few - well - chosen words and one or two illustrations than a page black with words which say little.

Illustrations are grouped into halftones, zinc etchings (line plates), and wood blocks.

A halftone is made from a photograph, a zinc etching from a pen and black ink sketch, a wood block is engraved by hand on a piece of wood.

Halftones cost approximately 24c the square inch, for sizes to six inches square, with a minimum charge of \$3.75 for two inches square or smaller. Zinc etchings cost approximately 60 per cent that of halftones. Wood engravings are costly on account of hand craftsmanship; they are seldom used altho they lend artistic value.

Electrotypes are remoulds of halftones, zinc etchings, or of type forms. It duplicates faithfully and is low - priced, costing per square inch from about four cents for large size to eight cents for small size. Four like halftones, five inches square, would cost \$27.00, at scale price; if one halftone only were made, then three electrotypes from the one half - tone, the cost of all four would be only \$12.75. Any number of electrotypes can be made from an original; an electrotype can be made from an electrotype. They wear well.

Halftones print well only on coated paper. They vary in fineness from 55 - screen (the coarsest) to 150 - screen (the finest). A 120 - or 133 - screen are used most commonly. For newspapers, 55 - 65 - 85 - screens are used. Halftones print poorly on bond paper and can not be used on eggshell paper.

The shape of a halftone may be square, oval, outline and vignette.

The Ben Day process gives a color tint to a halftone or zinc etching. The Ben Day on page 71 of this book cost \$5.00 in addition to the first cost of the zinc etching.

Reverse plates can be made from halftones or zinc etchings, by which process, either the colors or the positions or both can be reversed.

For halftone use, photographs should be clear in detail.

The finishing process or surface of halftones may be highlight, mezzo, one-way, deep etch and gray tone.

The illustration to be photographed for a zinc etching should be drawn in deep black ink on very white paper, every ink line distinct.

When it is desired to reproduce an illustration in more than one color, a separate cut must be made for each color. The original illustration shows all the colors; these are separated by the camera of the engraver. A separate drawing for each color is not made.

When ordering a cut, state the screen, if a halftone, and in all cases, the size of cut one way only, either the width or height. The other dimension is always in proportion.

Lines should be drawn on the illustration to show just what is to be included, if it is not desired to make a cut of the entire illustration.

Photographs or illustrations should not be folded as the crease causes a defect to show in the cut

III. TYPE

Type may be any size in height. Seventy-two points make one inch; thus, thirty-six point type would be one-half inch high. The old custom of a strange name for each size, such as bourgeois for eight-point, has happily been discarded.

The chief groups of type styles are gothic (straight line and right angles), Roman (curving, such as newspaper type), Old English (used for social purposes, and seldom readable by any one except the printer), and script (handwriting).

The assembling of type into forms is by hand (foundry type, each letter a separate piece of metal), and linotype (a full line cast almost instantly by a linotype machine and remelted after being used on the press).

In surface of letter, a type may be extended or condensed, bold (black) face or light face.

The length of line is to be considered when determining the point of type to be used. The shorter the line, the smaller the type. The eye tires quickly in reading long lines of small-point type.

IV. COLOR

All colors are either red, blue or yellow, or a mixture of them.

Certain colors of paper stock do not show the printing well. For instance, black shows poorly on red or deep brown, blue shows well on india or yellow, and green shows well on brown.

For most purposes, black on white still remains the best.

For advertising purposes, it is well to pay the printer the cost of an extra run to print in two colors, for a two-color circular usually brings at least thirty per cent more responses than does one color.

The colors should harmonize with one another or fight one another. Fighting colors attract attention and are to be used in advertising copy. The safe course is to use harmonizing colors. Red fights black, orange hates green and blue loves yellow.

V. COST

When ordering printing, give the following information—size, quantity, color of ink, kind, color and quality of paper and a rough lay-out of kind of type and arrangement of the paper.

The difference in cost between good paper and ordinary paper is so little that the use of poor paper bespeaks disfavor. The cost of very good paper stock in a thousand letterheads is only about ninety cents more than that of poor paper. Yet to save this amount, which is the cost of a few cigars, business firms will send out one thousand shabbily-drest salesmen. It is better to use fewer pieces and have them of fine paper than to use twice as many of poor quality; better to print a little piece of really good paper than a broadside of cheap stock, cheap ink, and imitation gold border.

The printer buys his paper stock in certain fixed sizes. It is well to determine the size of the printed piece so that it cuts out of these fixed sizes without much waste. Out of a sheet sized 24 x 36 inches, there can be cut 16 pieces 6 x 9, only twelve pieces 4 x 13, only 12 pieces 5 x 10.

When noting corrections on a printer's proof, encircle the incorrect part, draw a line from the circle to any of the margins, and there note the correction.

The copy furnished the printer should be written plainly. Resetting of type because of error due to copy difficult to decipher is costly. Do not say to your printer—"I want a circular printed about mousetraps. Fix it up to suit yourself." Instead of being as lazy as that, give him the complete copy arranged and proportioned as you want it. Give him a lay-out, which is a rough sketch, showing grouping, spacing, approximate size of type faces, display lines and the like.

It is well for both the printer and patron that a proof be furnished the latter. This practice avoids error and misunderstanding. Changes in copy made on the proof are chargeable to the patron.

VI. MISCELLANEOUS

The printer uses the pica, one-sixth of an inch, for measurement. Instead of saying one-half inch, he says three picas.

Newspaper columns are usually 13 picas (two and one-sixth inches wide). When determining the size of cuts, keep in mind the width of the column or page on which they are to be printed.

The prices of printing are most reasonable when one considers the skill, care and equipment needed to produce it.

Advertising is commonly sold not by the inch, column wide, but by the one-fourteenth inch (agate line), column wide.

As printed matter usually finds its way into the mails, attention should be given to the weight. Up to and including four pounds, the cost of postage is according to the third class rate, namely, one cent for each two ounces.

Over four pounds printed matter must be paid for in postage according to the parcel post rate. It must be so inclosed that the post office can remove and examine contents and replace, unless the wrapper bears the notation—"Postmaster—this package may be opened for inspection."

Printed matter can not be registered, unless postage is paid at the first-class rate. It can be insured only when sent as parcel post weighing over four pounds; if under four pounds, it can be insured only by sending it as first-class mail matter.

The making of books is a specialized work, with which even many printers are not familiar.

Binding of books, in order of cost, are as follows—paper, boards, cloth, skiver, roan, calfskin, Russia, Turkish morocco and Levant morocco. Hogskin, parchment and vellum are uncommon bindings.

Engraving properly is limited to letter engraving on a piece of copper or steel; the latter is preferred for longer wear. All this work is done by hand. The entire plate is covered with ink, but oil automatically removes the ink at each impression from all except the sunken lines of engraving.

This oil process is used in **lithography**, which uses a stone for a plate. Lithography gives a pleasing flat appearance to the printing; it can be used for color work also, on any kind of surface or paper. **Offset printing** is done from sunken letters as are lithography and plate engraving.

There is a process of engraving, strictly not engraving, which uses no plate. The work is printed on an ordinary press, from type, and while the ink is drying, the printed paper is passed over a heated surface and a powder is sprinkled on it while being heated. The printed surface is thereby raised above the rest of the paper surface. This process is much cheaper than the plate engraving but much heat or rubbing wears off the raised surface leaving the original printed surface.

Note—A book on printing for practical use by others than printers and also by printers themselves, entitled "CONCERNING PRINTING," is being written by Mr. Judy, as one of the titles in the JUDY DOLLAR LIBRARY. It is announct for publication in 1924. Orders will be accepted now for \$1.00 per copy. Send orders to JUDY PUBLISHING COMPANY, 1922 Lake Street, Chicago.

Watch Your Step
Ne'er easy lessons chance to skip,
Else on hard ones you will surely slip.

C. L.

CARTOONING MADE EASY

A COURSE OF INSTRUCTION IN
THIRTY UP-TO-THE-MINUTE LESSONS
IN FOUR BOOKS

BY CHARLES LEDERER

For twenty years Chief Cartoonist New York World and other Metropolitan Dailies (1883-1903). Founder of the Lederer School of Drawing (1904). Author of "The Junior Cartoonist," "Drawing Made Easy," "Lederer's Progressive Drawing Lessons," "Lederer's Art Course," etc., etc. (1907-1923)

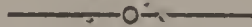


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CHARLES LEDERER



THIS IS BOOK IV.
(Lessons 28 to 30)

ALL ILLUSTRATIONS BY THE AUTHOR



JUDY PUBLISHING COMPANY
Business Managers of
LEDERER SCHOOL OF ART
1922 Lake Street
CHICAGO

DEC 24 '23

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LESSON TWENTY - EIGHT

Draw a chap similar to the one at the top of the following page, on paper about 4 x 5 inches. Fold along dotted lines X to X. Make transfer, then finish up as the second small illustration. Transfer to cardboard and ink in. Note the interesting effectiveness of the two characters, identically alike, but treated in contrast. Other illustrations showing examples produced in the same manner are found on succeeding pages.

When it is necessary to transfer a sketch or drawing of any kind from one surface to another—for instance, from sketch paper to cardboard, in order to make a pen - and - ink drawing—prepare a transfer sheet. This is something like the carbon sheet used by stenographers, which would answer the purpose except for the fact that they are too heavily coated with a slightly greasy substance. Therefore use a sheet of thin linen letter paper, or tracing paper, and cover its surface evenly with evenly-laid pencil marks, or with pencil dust—scraped from the point of a soft lead pencil. Rub the dust into the paper with a soft rag or the finger tip. Place the transfer sheet between the sketch and the surface that is to receive the transfer. Pigmented side down, of course. Fasten with thumb tacks. Then with a sharp - pointed pencil go over the lines you wish repeated. A rather faint offset will be produced, which you may touch up with a pencil or you may at once proceed to finish with pen and ink. As a rule the less penciling the less confusion to the eye when using the pen. Preserve the transfer paper for future use.

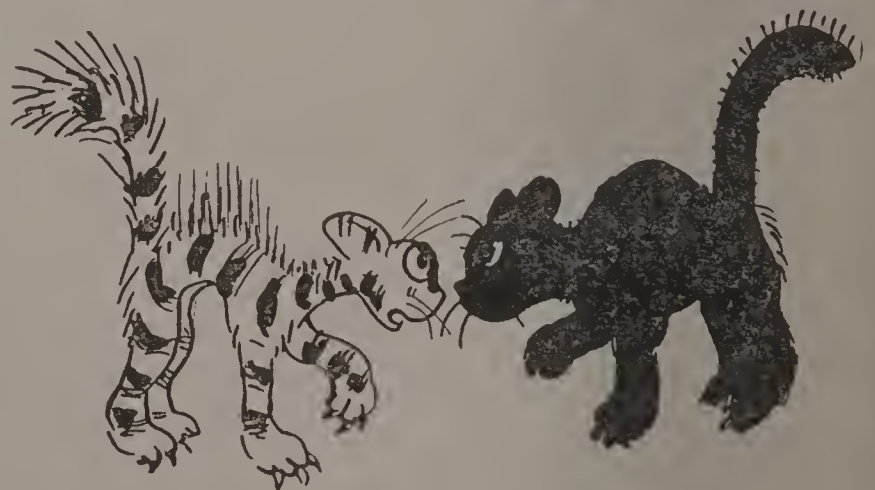
If the sketch is to be reversed it may be transferred without the use of the transfer paper by fastening it to a new drawing surface (by means of tacks or extended fingers), face down, and briskly rubbing the back of the sketch with any hard, smooth object, such as a small paper cutter. The handle of a discarded toothbrush is excellent for the purpose.

Some of the other examples show how to make two halves of a design in reversed form, but quite or nearly alike, otherwise. The result is sometimes rather startling, but usually pleasing in its effect. The explanation may seem a bit complicated but the performance is in reality very simple.

Just to make sure that you will understand, I will repeat the directions.

(a) First by making a pencil tracing on transparent paper with a sharp-pointed pencil. If the drawing is to be reversed you may transfer by rubbing on the back of the tracing paper, thus "offsetting" and reproducing the lines onto the new surface. If the original drawing is in soft pencil the drawing itself may be rubbed (transferred) to the new surface. If reverse-picture is not wanted, redraw on other side of tracing paper and transfer by going over with point or rub from other side.

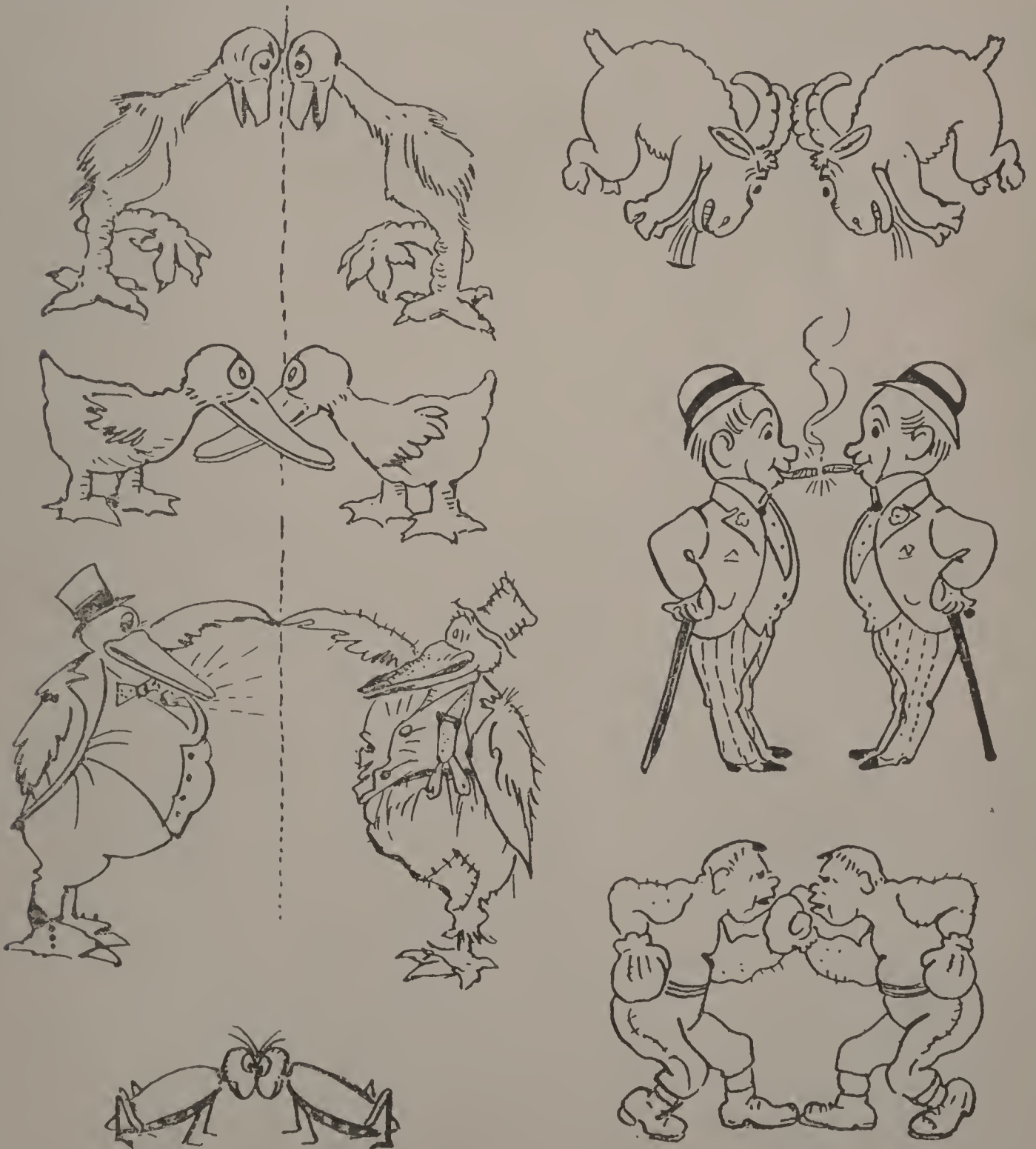
An ivory or bone paper cutter, the handle of a broken tooth brush, or your thumb nail, may be used to do the rubbing. Of course, the transferred picture will be faint compared with the original, and must be touched up or gone over completely. If pen and ink in used, it is well to erase the pencil marks, however faint they appear, after inking.



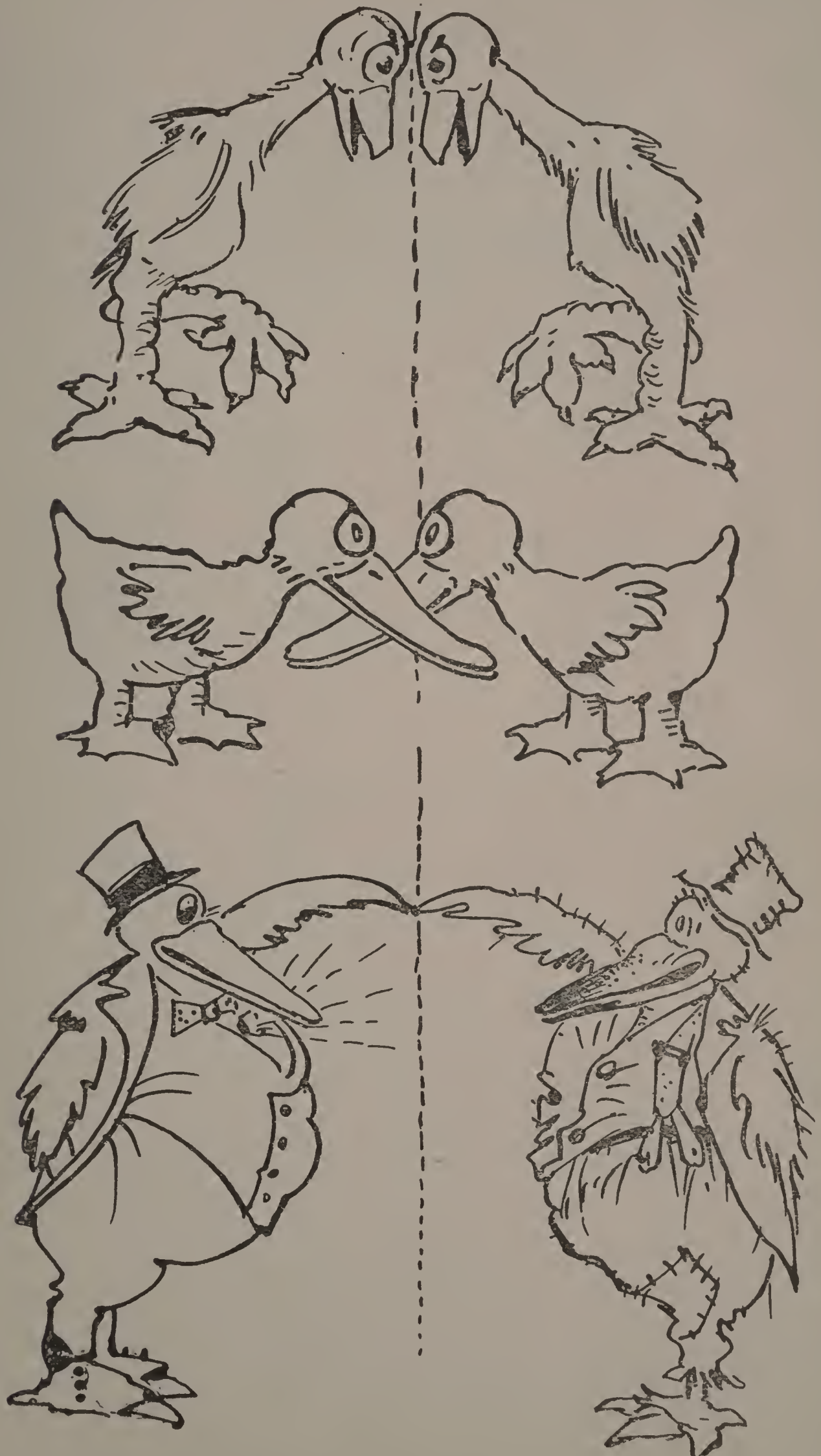
(b) The second process is to take a piece of paper which has been smeared all over with pencil dust. The sheet is to be preserved for further use, just as stenographers' carbon sheets are kept.

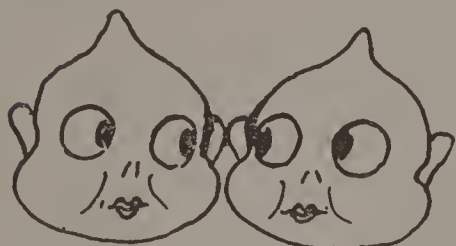
This sheet is placed smeared side down. Over this is placed the tracing paper containing the design, and then with the stylus, or hard pencil-point go over the lines that are to be reproduced on the new drawing surface. The lines will appear more clear by this than by the first process described. Changes can be made as you proceed, if such are desired. Reversal by this plan is optional.

(c) Third process is to reverse the tracing and go over each line with stylus or hard pencil-point, from the back, thus transferring in reverse onto the drawing surface. This method is only adopted when great accuracy is desired and a reverse picture is desired.









LESSON TWENTY - NINE



A FEW words—you have met the “few words” bunk before, haven’t you? Well, a few words, about the honest-to-goodness comic strip, the kind that may run for years and make an everlasting fortune for its originator—for there are such prizes in the lottery. Nobody ever knows—especially the editors. Take Mutt and Jeff. Clare Briggs started it—and abandoned it. Bud Fisher, wise beyond his ears, fished it out of the junk pile and has made somewhere around a million dollars—at least, that. So you see, you never can tell.

Therefore, in laying out an original strip it is worth while in its first conception to spend considerable time in the preliminaries. Don’t start it right off the bat. Carefully select your characters. Sketch them out in various ways. Their size, features, clothes and styles of presentation must be considered.

Public taste changes. Just at this writing the vogue is home and business life, as far as the time and place is concerned. There will to my mind be a return to the more adventuresome plots and characters—the hair raising stuff—with its villain still pursues’er and slapstick methods of inserting the ever necessary comic element.

With this in mind I am even now preparing a strip which I will try to inflict on the long suffering newspaper reading public, if my masters the editors and the syndicate fellows will afford me the opportunity.

Even at the risk of having an idea swiped before springing it, I will take you behind the scenes and show you how I go about it.

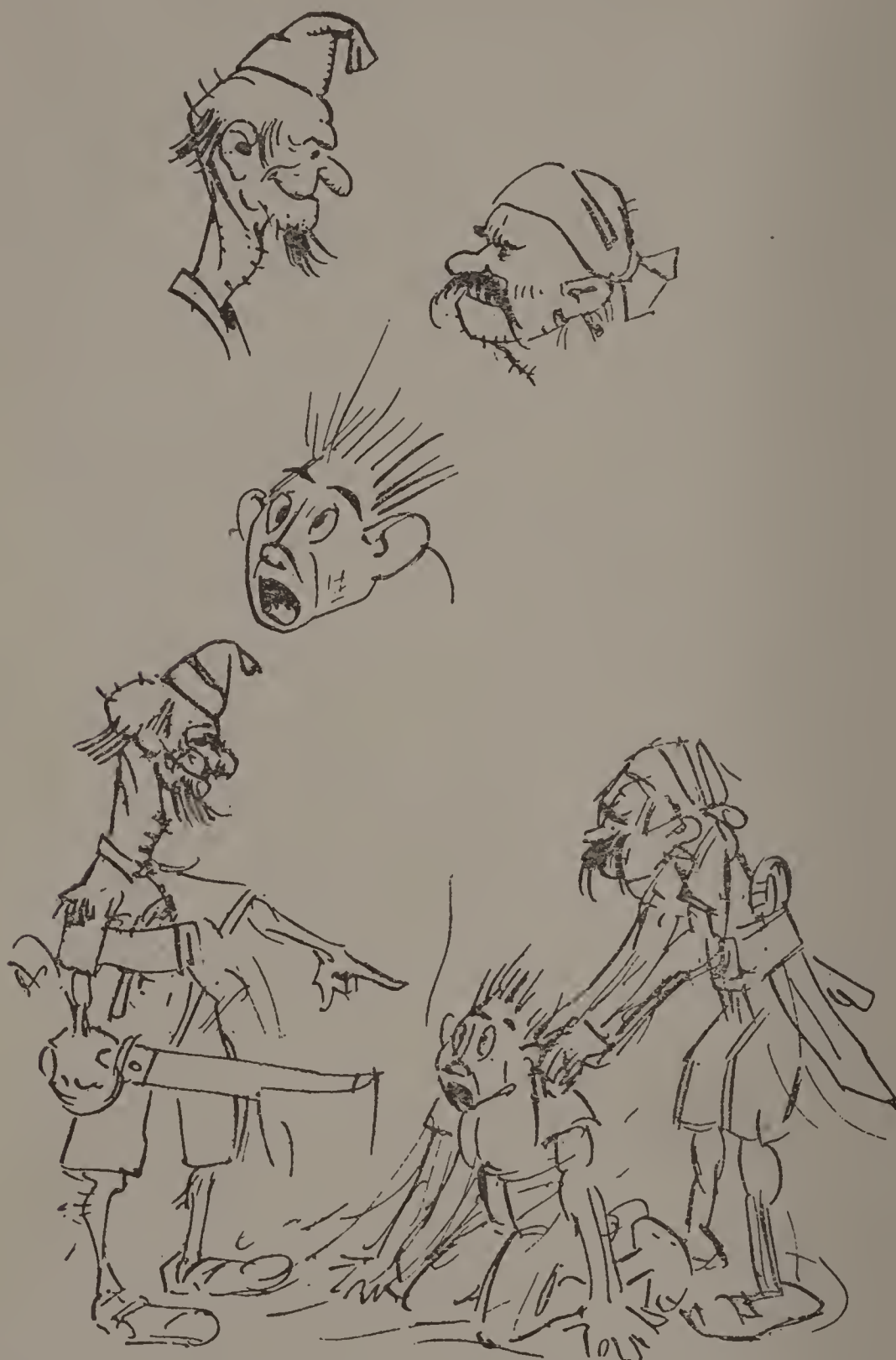
Every kid loves a pirate, at least I did when I was one, (a kid, not a pirate). How well, I recollect a little chap who came from a distant town near the sea, who we thought said his father was a pirate. How we revered that lad—until we discovered that what he said was “pilot” and not “pirate.”

Instantly, with the dullest of thuds, that boy-god fell from his pedestal or throne or whatever the elevation consisted of.

So it occurred to me that perhaps the public was all fed up on domestic and domesticated subects as the basis of strip comics, and would entertain the entrance of a pirate or two on the comic page. There is no harm—or expense to anyone but myself—in trying. So I will tell you in these “few words” how I go about it. Perhaps it is not the best way, but it is my way, and the only way for me.

I made a number of sketches of my characters — “subject to change without notice.” Then I made a few rather hapdazard sketches of the strips and then others more complete in detail. I made changes in the matter of costume as well as the faces. If it becomes an attraction it will not do to have my characters and general style of handling undergo too apparent variation or modification during their public appearance.

I even sketched incidents which I may weave into material for the strips



portraying future or past adventures. A strip of this sort involves the possibility of an almost never ending array of adventures; a sort of long strung out story of piratical escapades in which the word "finis" has been eliminated entirely.

In making my "plot" I have started somewhere near the middle of my story and am going to work both ways. What has happened before the shipwreck, where, in my story, the amiable pirate and his canine companion first see daylight, I don't know myself. Later, I'll attend to the awful past of "Nip and Tuck" (for thus I have at least temporarily, entitled the chief characters in my tentative strip).

I am showing you some reproductions of the first sketches that I made when the idea of making Nip and Tuck first entered my mind. They may not be used at all, but they helped get me into the spirit of the thing, so to speak. Then without any idea of consecutiveness, I made sketches of possible future scenes and incidents in the career of my two principal characters as they occurred to my imagination. They were not entirely made at random. I had laid out a skeletonized plot as follows: Tuck the pirate separates from his brethren of the skull and crossbones and embarks on a tiny piratical craft of his own, accompanied only by his faithful pup of unknown pedigree. They encounter a storm. I may have them encounter other enemies before the hurricane comes that wrecks the vessel, but anyway they are wrecked and cast ashore on the usual supposedly uninhabited tropical isle. Here Tuck discovers a map locating a possible treasure trove and runs up against a bunch of wild animals and wilder natives. And after a series of exciting adventures with these I am going to rescue them. They must be rescued or the strip and my income will also come to an untimely end.

Once in civilized society our handsome friend Tuck is to develop considerable commercial acumen. In order to secure the treasure, as indicated in the map that he found, he must organize a small sea-going expedition—and that requires capital. This he seeks by various means, such as not forgetting even to inquire at information desks. Various sketches show some of the memoranda I have made of these incidents. I have even scribbled some of the chatter to accompany the sections. Tuck finally meets Finley Flub, as you will see on other page, whom he interests in his scheme to recover the buried loot. They enter into a partnership. Nip contributes the bark, Mr. Tuck his map, a vast and varied store of experience and grey matter, while Mr. Flubb supplies the supplies, such as cash capital, transportation, including such as seen on page 110, where the trio may enter upon the first stage of their adventurous journey to their destination, Misfortune Island. On their way an assortment of strange and gruesome things happen to them; being captured by canibals and nearly masticated being merely incidental.

That they finally arrive intact is due only to my necessity for food and lodging and rainment. My meal ticket as I intimated before, would be non eat. I mean non est if they perished. So they live through it all and (in my mind, mindja) finally arrive intact, if weary, at Misfortune Island.

Here, if my strip has not gone blooey in the interim, for lack of public and editorial approval, they meet with disappointment just to swing along the strip. For they dig at the spot indicated—or rather Mr. Flubb digs, for all manual labor falls to him, and he falls for it—and—well, the long sought treasure-chest, the iron-bound treasure-chest contains only a celluloid collar, gone seedy, an old telephone directory and a three-quarter-used box of shoe polish—only this and nothing more. This seems sad but it means that an almost interminable line of further adventures are in prospect. If the strip is a success, just! think! It may mean a few—just

a few, perhaps—hundred thousand dollars a year. Not so bad, no, not so bad.





Drawing of an intermediate panel for the Nip and Tuck strip. Complete except the border lines and a little background.





Our friend Tuck goes to the "Information Desk" and first asks the young lady in charge where he can procure a light for his pipe, and when he can find a man with a million bucks.

She advises him to tell his troubles to a policeman.

He goes out and —



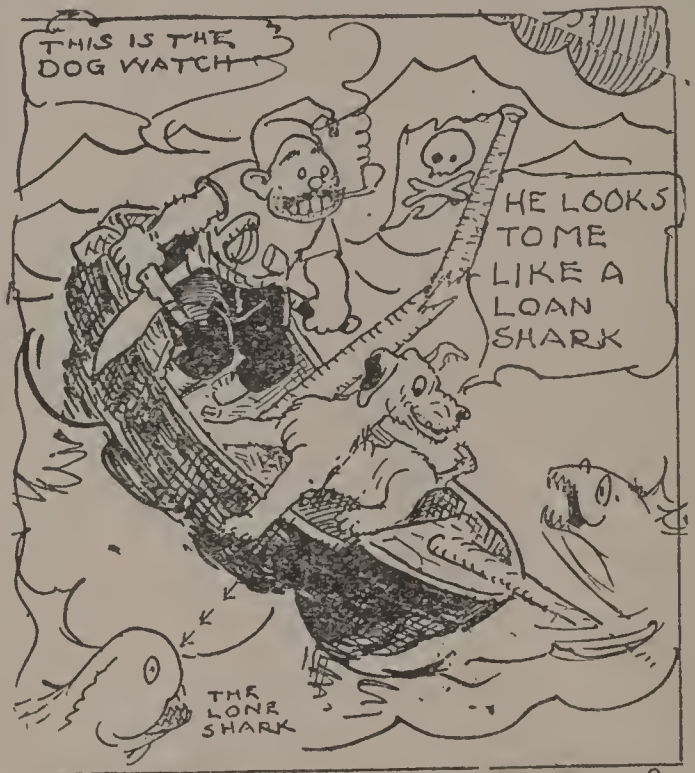
—here he is telling them. The above are merely memoranda, suggestive of the idea to be illustrated more carefully later.



Finally he finds an "angel," and here we have a scrap from a strip showing Finley Flub, E. Z., conveying Mr. Tuck to the ship that Mr. Flub has chartered. The latter is the working partner in the newly organization firm of treasure seekers.

These four panels are reproductions of the first rough sketches, reduced about one-half. For regular strip purposes it would be necessary to trace and transfer it to pen paper, or cardboard, and redraw it more carefully. This example is only intended to show what a preliminary sketch is like, and not as an example to copy.

For convenience in printing in this work, this and other strips have been arranged in groups. Arranged in strip form for a newspaper comic page the panels would be made a trifle larger—that is, the reduction would not be so great.



LESSON THIRTY

While making the preliminary sketches I had thought—labor-saving thought. It struck me as a sort of diversion, during the run of the series, that i might be a good plan, almost a vacation, to run along for a while with just my dog Nip and a companion or two, leaving Tuck out of the picture for a bit—starring Nip.

On the next page I changed the plot somewhat, by bringing a parrot into the plot. Nip and Verbose, the parrot, might get a lot of funny action, it occurred to me, especially if I added an iguana. Did you ever see an iguana in its native lair? I did once, in the Bahamas, and I can assure the world, without fear of successful contradiction, that it is the ugliest, most ferocious looking critter on top of this well known old world. And at the same time it is not any meaner dispositioned than a hotel clerk, though not so playful. Inadvertently I wrote hotel clerk when I meant to have written kitten. Dreadfully careless of me!

On page 111 is the first fairly finished sketch of the series that I drew—just to get the thing swinging. It is too carelessly drawn, and too crowded. The chatter decidedly needs revision, being inconsequential in its character. But is wasn't intended as anything except experimental.

The one on page 114 is drawn with more care, though too sketchy in spots, and the lettering wouldn't do a-tall. Otherwise, by transferring it to fresh cardboard and drawing it with more care it will do.

Page 115 portrays where a large, capable-appearing, and certainly capacious monarch of the forest (not the lone palm tree which does duty as a forest) meets with Nip and Tuck and comes out third best. A little more pains in executing this would have made it more applicable for reproduction. Being experimental I hadn't the patience to give the strip the finish that it required.

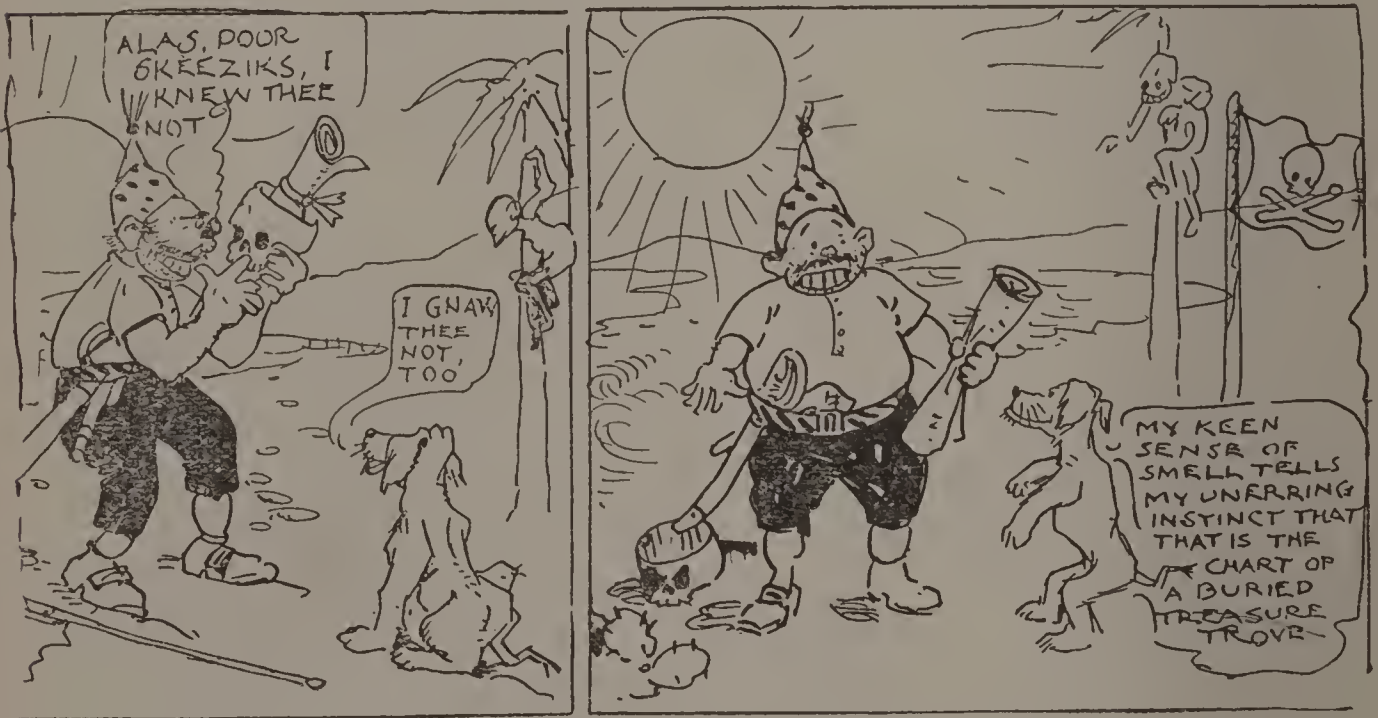
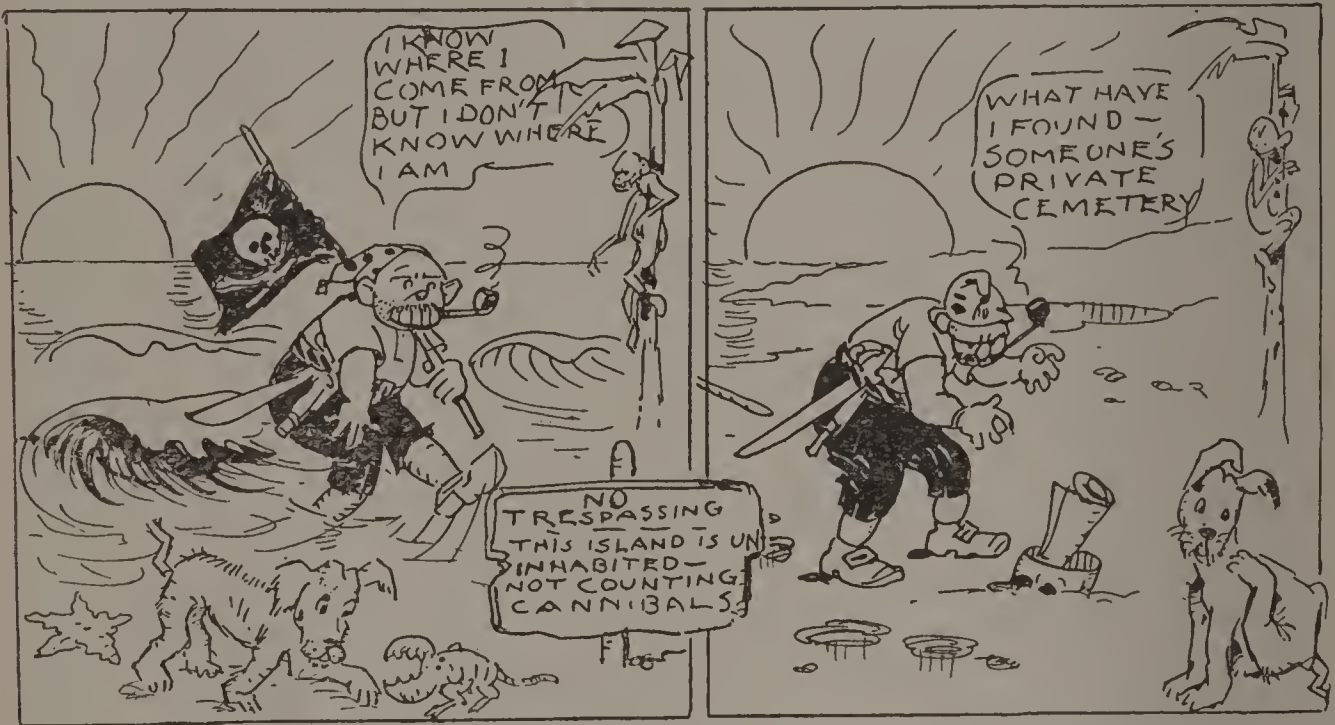
Very rough and decidedly sketchy in character, are the pictorial notes on page 116, while on the succeeding page is depicted the same incident in more precise and finished lines. And yet in the first, rough drafts, crude though they be, there is a certain amount of action that is wanting in the more finished drawings. It is often thus:

On page 118 Tuck finds the map and has an audience with the chummy sort of native. In this set of panels I didn't get as far as the chatter.

A rough sketch will have some indefinite element that is so fleeting that it cannot perhaps be duplicated. To me there is something ever so much more comic in the lion's expression in the first incomplete sketch, something that has flattened out in the more elaborate counterpart. I do not try to account for it. But it is a frequent occurrence.



This drawing was only partly completed when it was determined to make changes which would necessitate redrawing it. However, it was hastily completed for memorandum purposes and no particular pains taken with the details—especially the lettering.



This is another partly finished drawing in which changes in detail were intended to be made, thus entailing an entire new drawing. Therefore, the "chatter" and border lines were hastily sketched in and the drawing "filed away" for future reference.





SKETCH FOR PANEL NIP AND TUCK STRIP



ANOTHER SKETCH FOR THE SAME STRIP

The examples below and on page 119, show the style of drawing that is required when the series is extended for a colored supplement. The panels are about half the size required for color work, but they show the simple clean outlines, and solid black effects, that are necessary for color printing. And they are all right, too, when printed in just black and white.



Here are three scenes from a Nip and Tuck strip. The strip itself contains five panels and in order to gain space so as not to make them all too narrow—panel 3 was overlapped on panel 2.



The chatter hasn't been put in on these drawings. Had it been it would refer to Tuck unsuspectingly examining the map, while the cannibal chief swoops down on him, and then Nip's presence of mind in biting a hunk out of the calf of the chief's leg saves the situation, Tuck's life and the future of the strip





The cut above shows the drawing of one of the panels. It is reproduced full-size. The cut at the right shows the same drawing reduced one half.

The Figure 4 in the upper cut is a guide number for the reader. Such numbers are sometimes deemed necessary when several panels are arranged in grouped form, and there is possibility of confusion as to sequence.



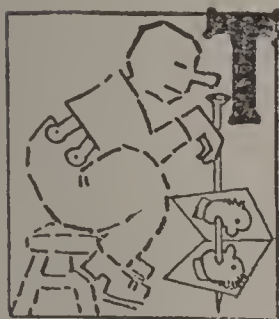
(Full size of original drawing)



The chatter with this panel would be something like this: (from Tuck), "I wonder if this is a map of a treasure trove or a page out of a China-man's ledger?"

(From Nip), "That black faced comedian's expression bodes ill—I'll keep a wary eye on him."

THIS IS CONFIDENTIAL



THE BUDDING strip-cartoonist must forget the highbrow stuff if he means to become successful in this particular line of newspapered work.

Highbrow stuff and editorial approval don't mix at all.

The more raw the humor the better it seems to be digested by Br'er Public, I — well — I regret to say. I don't say I approve of this, perhaps, unsavory condition, of the public appetite, but fact it is—and who cares for an individual opinion, any way?

Thus, if the lines of chatter under a panel were to read—"I feel that I am all run down," and the response was, "You will wind up at the undertaker's, if you do not watch out," the editor would very likely want to change it to, "I feel that I'm all run down," and "you'll wind up at the undertaker's if you doan wachyerstep," besides possibly underscoring "run down" and "wind up."

The editor thinks—rightly, maybe, that the dear public wants every thing hot, right off the griddle, and that the cartoonist's new vocabulary is something inspired.

Thus, in the cartoonist's vocabulary,

"Got to," becomes Gotta,"

"Going to" — "Gonna,"

"What have you?"—"Whatcha?"

"Want to" — "Wanna,"

"What are you?"—"Whatchja?"

"Bet you" — "Betcha,"

"Got you" — "Gotcha,"

"Man" — "Guy,"

"Boy or girl" — "Kid,"

and so on ad infinitum.

Anyhow you will be forgiven for being slangy (in your cartoon chatter), whereas if you are inclined toward being pedantic, or try to be a purist in your "balloon" English, you will be apt to get a "declined with thanks" slip more often than not.

And so this is a good place for me not to apologize for using "can't" for "cannot," "don't" for "do not," "em" for "them," and so on. For if I were standing near your shoulder, trying to teach you in person, that's the way I'd talk to you. Can't help it. I wasn't brung up right.

JUST MISCELLANEOUS INFORMATION

"Strips" cartoons usually run from 2¼ to 3 inches high, and from 12 to 14 inches in length, divided into from four to six panels or divisions.

The drawing on such strips requires drawing paper or cardboard about eight by twenty-eight inches. In order to avoid the use of such large surfaces, drawings of two or more panels may be made (to match the others required) and spliced or jointed by gumming the edges at the back, by means of gummed paper. The gummed paper is preferable to paste or similar substances, as the former does not wrinkle or warp the cardboard.

Pack sufficient cardboard with your drawings when sending them by mail, to prevent them being easily bent. Any old paper box cover, or pieces of corrugated paper will do.

This method is advisable especially if the drawings are to be mailed, for then they can be packed in folded form.

See next page for instructions for folding cardboard.

Avoid shading too much. The nearer the drawing approaches plain lines and solid back effects the better it is adopted for reproductions in newspapers or other publications where rapid press work is necessary. Never-effect is required. Such shading is also applicable to political and local theless, I advise frequent practice in shade-lines, for such exercise adapts one for other lines than newspaper cartooning, where greater variety or effect is required, and such shading is also applicable to political and local interest cartoons, and those based on the current news of the day.

PROPER WAY TO FOLD CARDBOARD

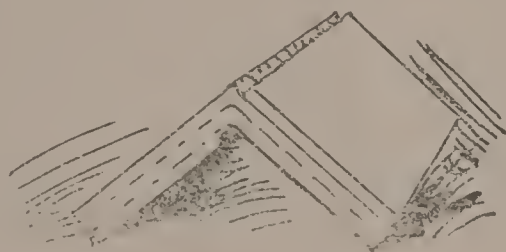
Whenever it becomes necessary to fold a sheet or part of a sheet of cardboard for mailing or other reasons, don't fold it as you would a piece of paper. Instead, cut a straight line with a knife at the exact point where the fold is to be. Cut very slightly—just enough to open the top layer of the sheets of paper of which the cardboard is composed.

Cardboard suitable for pen drawing, by the way, is composed of several sheets of paper pasted together.

If the cardboard contains a drawing, make the cut on the reverse side, that is, back of the drawing. Then fold away from the cut. By thus doing, the front surface of cardboard will remain intact, and the drawing can be straightened out and reproduced.

The two little illustrations show a magnified view of a bit of 3-ply cardboard cut and then folded.

The drawing is supposed to be out of sight—underneath.



When mailing drawings under, say, twenty inches square, place them flat between heavy cardboard. The usual comic strip drawing does not exceed eight or nine inches in height, with a length, if they are drawn on one sheet of paper or cardboard, never exceeding twenty-eight inches for all the panels. Naturally this would make too long a package to wrap easily in a flat manner. They may be cut at the intersection of the panels and then joined again at the back by narrow strips of gummed paper and then folded, wrapped and mailed.



let me say once more that the mere possession of this book does not entitle the holder to the **LEDERER SCHOOL OF ART** drawing material outfit, or any criticism of your drawings, advice, further instruction, etc. And———

ROTTEN STUFF

O, by the way,
 I failed to say,
 'Way back in lesson number one,
**THAT SMOOTH PAPER OR GLAZED IS
 ROTTEN STUFF FOR PENCIL LINES;**
 And above all things do NOT
 Use any paper that'll BLOT
 When INK you use.

So PLEASE excuse —
THE POOR BLANK AUTHOR.

Publisher's note — "Rotten" applies to both the poetry (?!?!),
 and the glazed paper.

I could "cut" this out, but I won't.

C. L.

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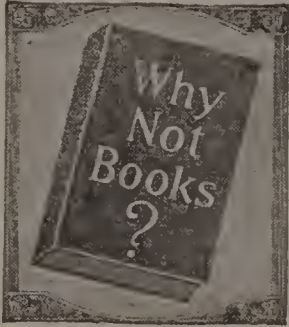
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"PRINTING IS A NOBLE ART"



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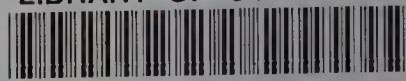
Any or all of the foregoing may be purchased at any book store or from the publisher.

"I Hear You Calling Me"

Many a lazy "Genius" by the wayside falls;
While Success to Industry so gaily calls.

C. L.

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